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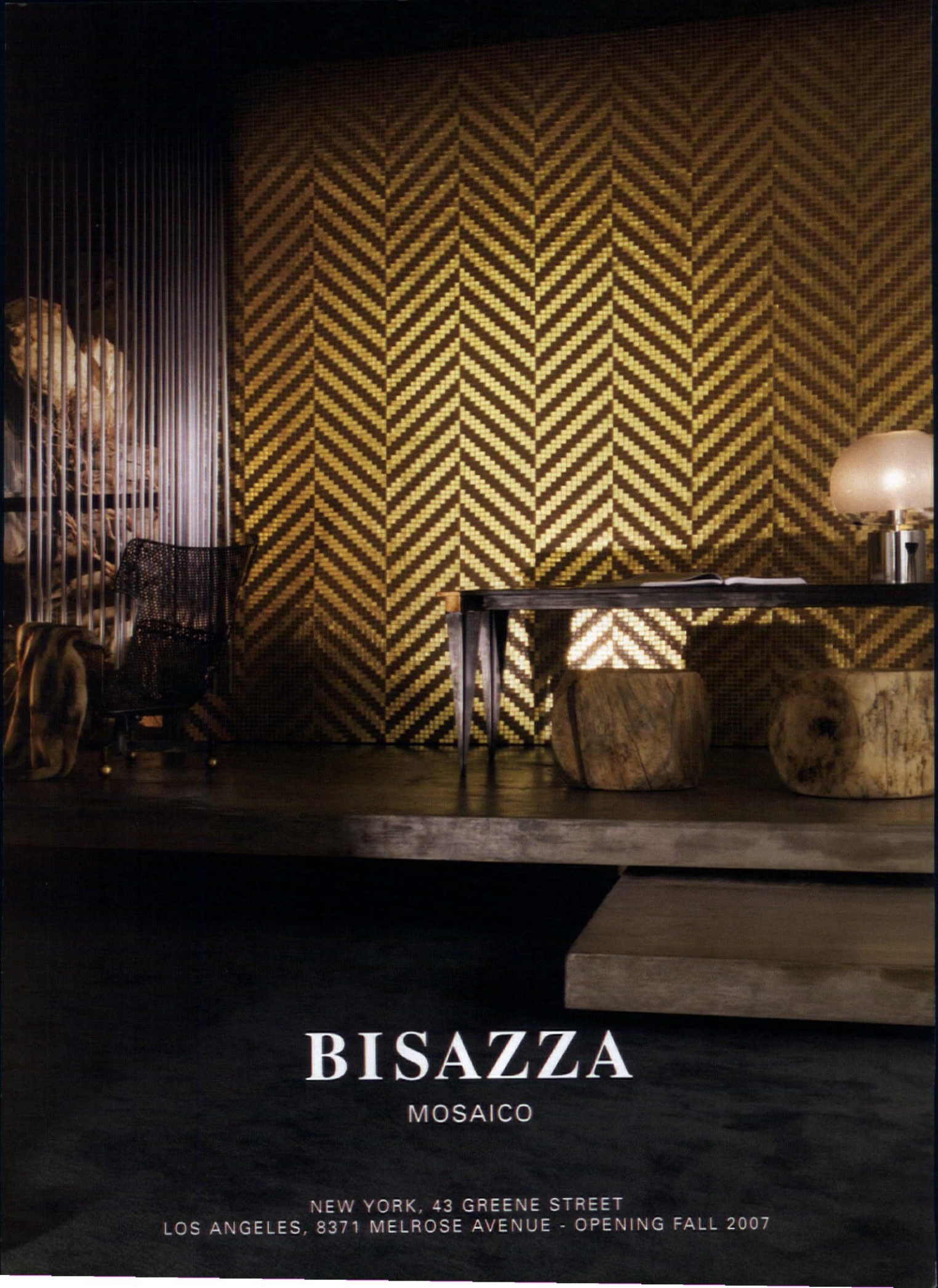
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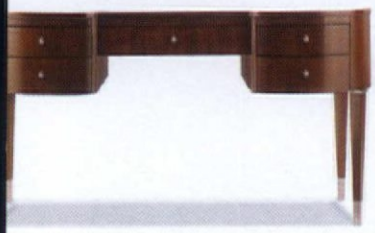
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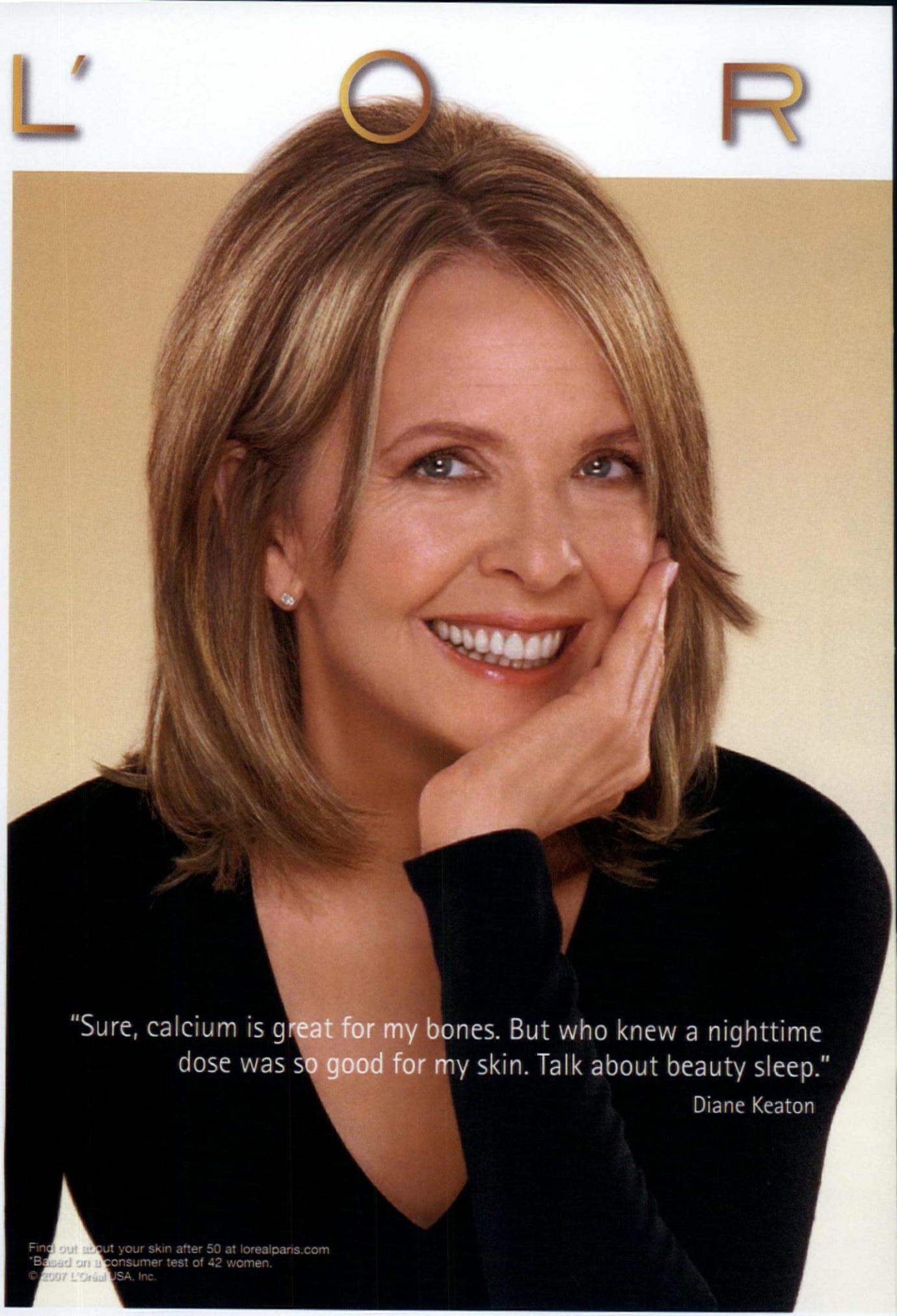
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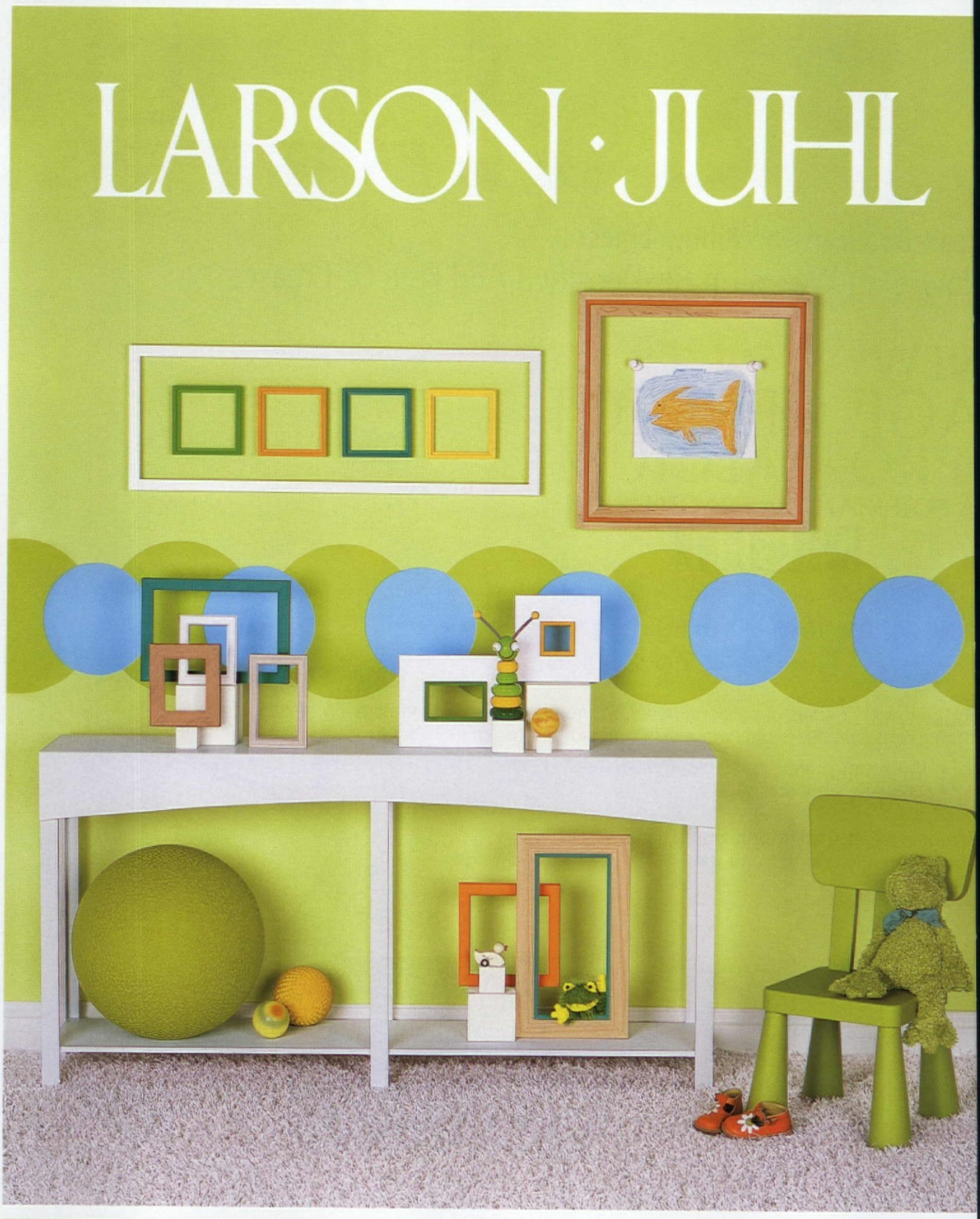
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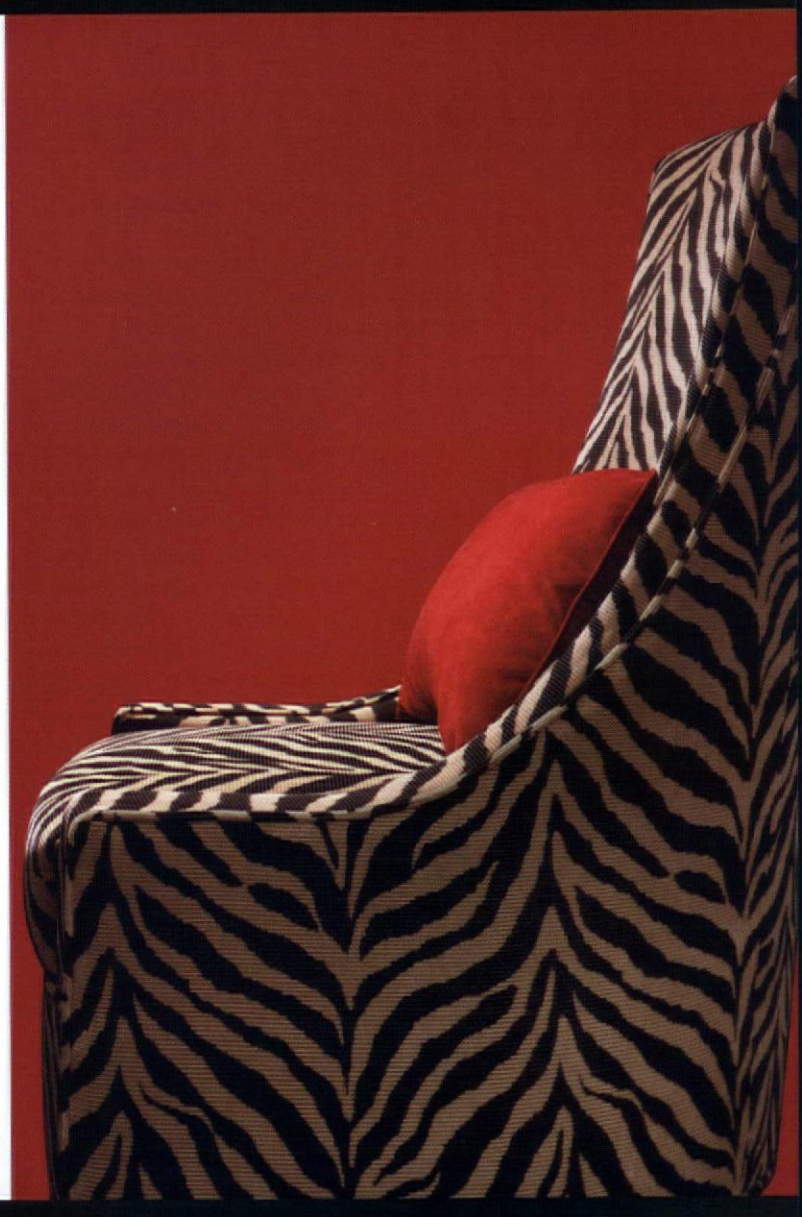
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There have always been decorating rules.

There is always some sort of scripture floating around out there, like the Ten Commandments, ordaining who should do what to what, but perversely, it hasn't been widely shared. Perhaps you have to be among the initiated to be handed the rules—one of the chosen, so to speak.

Social rules tend to be more widely, perhaps democratically, disseminated. The assumption is that anyone can be polite. Part of a parent's job, I think, is to teach her children good manners. Every mother knows what a futile effort that seems to be, on the face of it. You'll tell a child how to behave, what not to do; his eyes will roll back until all you see are the whites, and that's the end of that rule. I've had a conversation with one son about manners that has lasted almost 20 years. (If you can call it a conversation. Mom: You know, you really should . . . Son: Mom, come on. No one does that.) Funny how you know, almost intuitively, what level they are prepared to handle: you get through the lesson on grabbing for the food, then on to the proper grip of fork and knife, then to not talking with a mouth full, and soon you are on to the finer points of conversation and attention. Well, at least you're moving through these levels of rules. Whether or not you are being followed is another question. When one of my sons was a teenager, and began to walk around New York City with me, I explained to him a finer point of sidewalk etiquette: the man should always walk on the street side of the woman, a rule that evolved from the days when carriages would splash onto the sidewalk, or God knows what would be thrown from windows. The man's job was to take it. My son thought this was an absurd rule, evidence of early onset etiquette senility on my part, characterized by a delusional clinging to arcane mannerisms. One day recently, that son and I were walking to the Museum of Modern Art. I had already several times maneuvered myself to the inside of the sidewalk, trying to demonstrate this point of etiquette, unsuccessfully. What a dance he led me. He literally sneered. After a few blocks we turned a corner and passed some homeless people sprawled on the steps of a church. One man, wrapped in his blankets in spite of the 80-degree day, caught my son's eye and, with a sprightly tone to his voice, called out, "Hey, man, don't you know you're supposed to walk on the street side of the lady?"

I kid you not. My son almost fell over. Of course that only gave me an excuse to launch into one of my favorite disquisitions: the perilous condition of life, such that one wrong move might lead you to life on the street—but then I stopped myself. Why be karmically churlish? I had won that point of etiquette.

There are rules. And they were not made to be broken. Among the holiest is: *Thou shalt not* text-message people throughout dinner. We know what you are doing, fiddling with your keypad under the tablecloth. Your dinner partners know. Your hostess knows. You know. You should also know that you aren't kidding anyone into thinking that you are so important—or so mentally and socially impoverished—that you can't spare the two hours it takes to engage in a dinner.

Which gets us to decorating. If *you* are the decoration at a dinner party—i.e., in attendance—you have a responsibility to follow the rules, which are like the pattern in a wallpaper: established, regular, pleasing, predictable, neither loud nor mawkish. Just so. If, however, you are creating rooms that will, quite simply, become the background for the ebb and flow of the human condition—the celebration, the feuding, the upstaging and downstaging, the backhandedness and the even-handedness—then you should take all the liberties you want in your choice of decoration. Decorating rules may be handed down to the chosen few. But we will never care what they are, or when and where they operate. They may always, reliably, take the street side of the sidewalk, so to speak, in the way they try to make their rooms correct. But that only gets you so far. After all, the ones who break the rules are the ones who turn our heads.



Dominique Browning, EDITOR

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Gilded porcelain by Atelier Le Tallec fills a cupboard in a Paris apartment.

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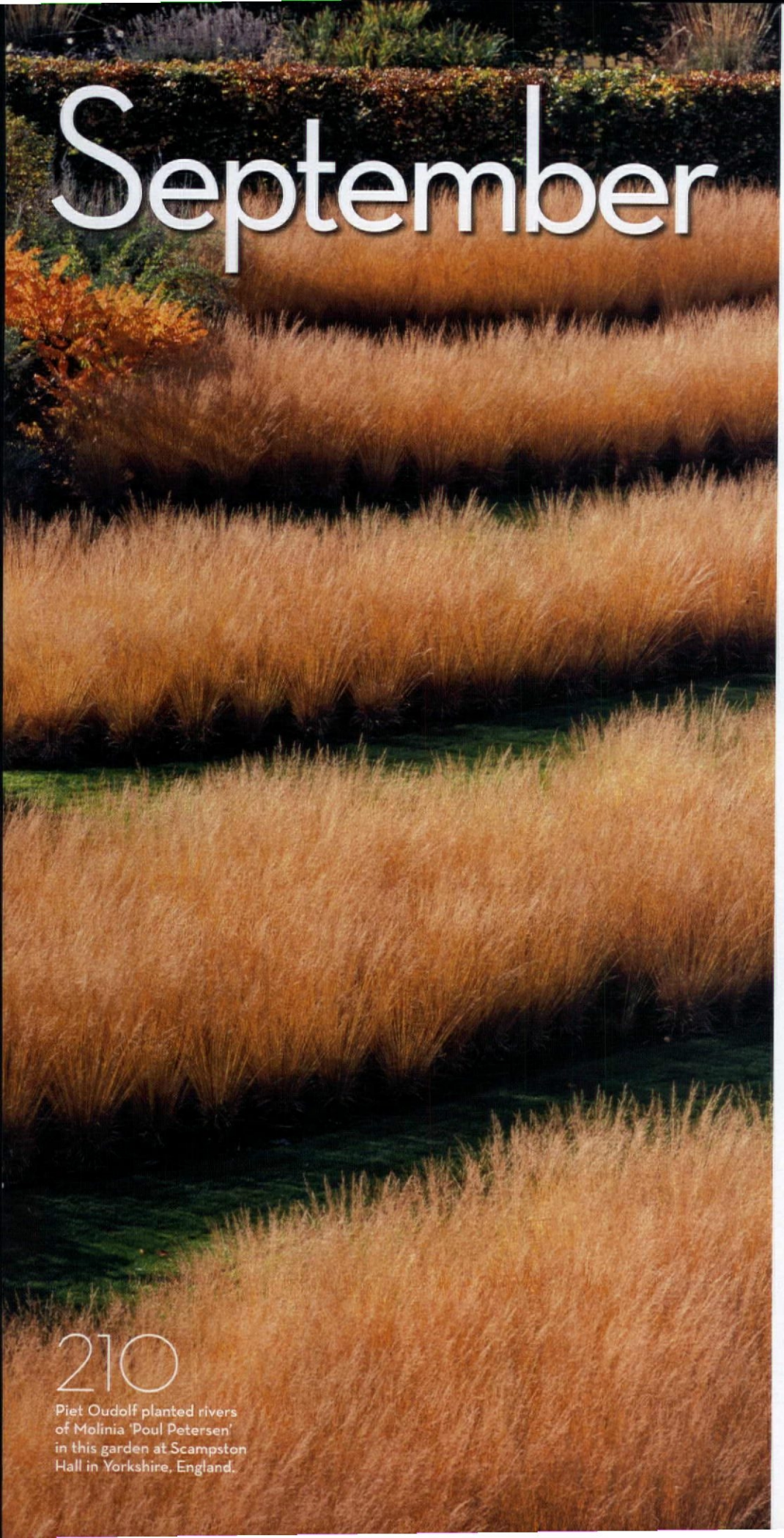
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Piet Oudolf planted rivers of Molinia 'Poul Petersen' in this garden at Scampston Hall in Yorkshire, England.

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Piet Oudolf updates an 18th-century English garden in Yorkshire. WRITTEN BY TRISTRAM HOLLAND

ON THE COVER

The art of ornament is back (The New Luxury, page 56). Pear by Penkridge, from John Derian Co., NYC. Buccellati pitcher. Steuben vase, 1920s. French vase, 1950s, from Alan Moss, NYC. Nymphenburg figurine from the Porcelain Room, NYC. PHOTOGRAPHED BY BEATRIZ DA COSTA.

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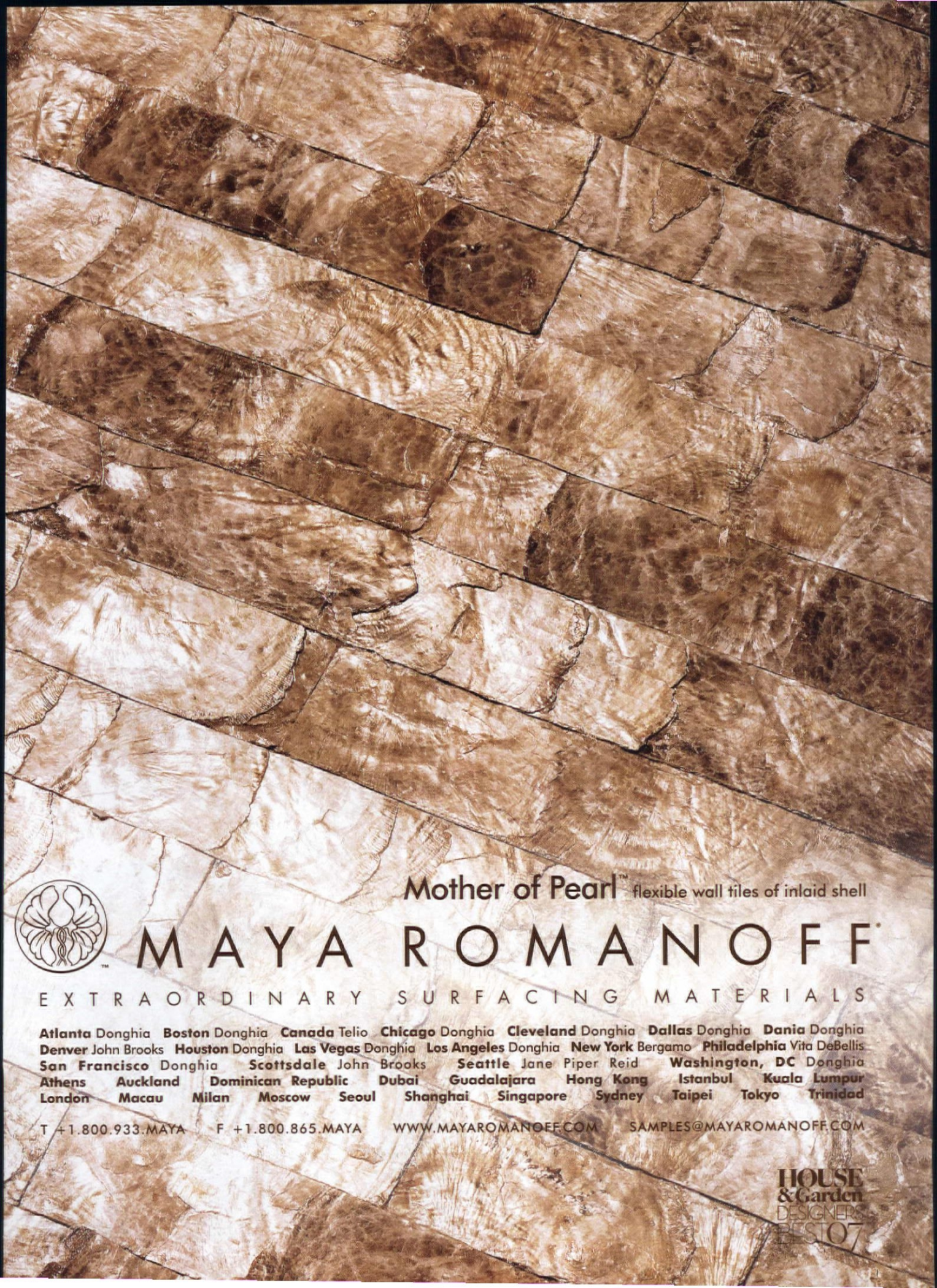
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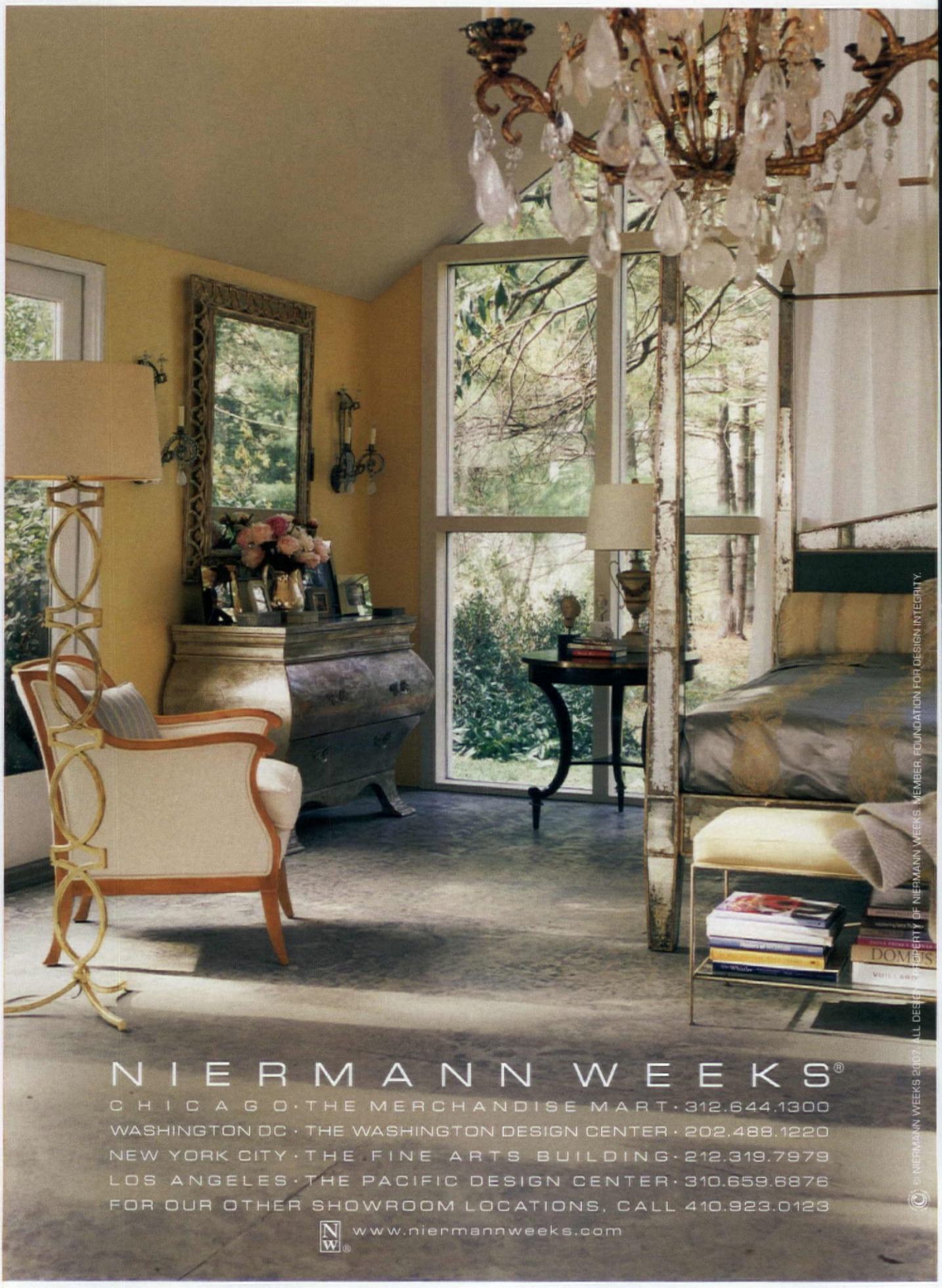
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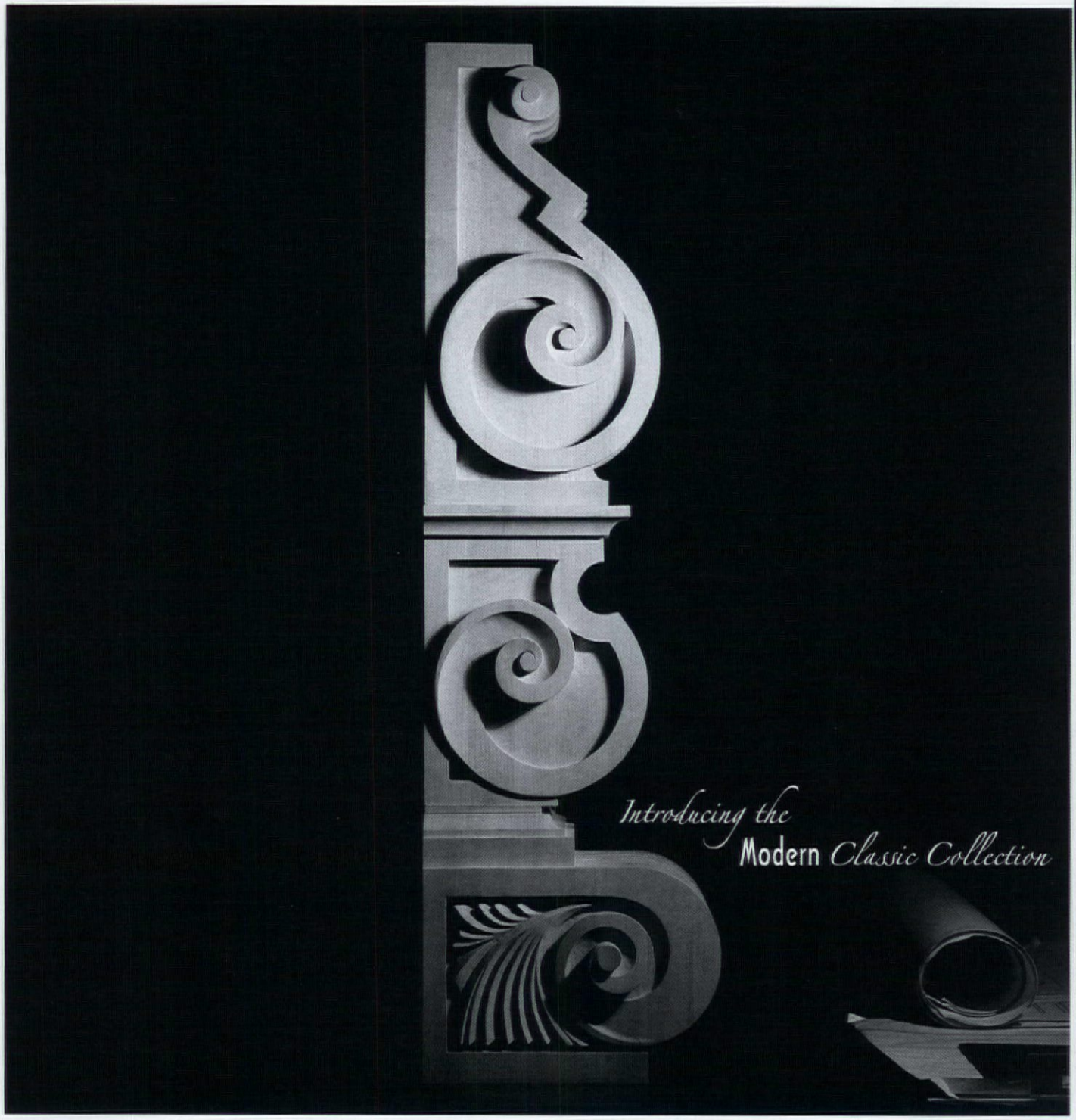
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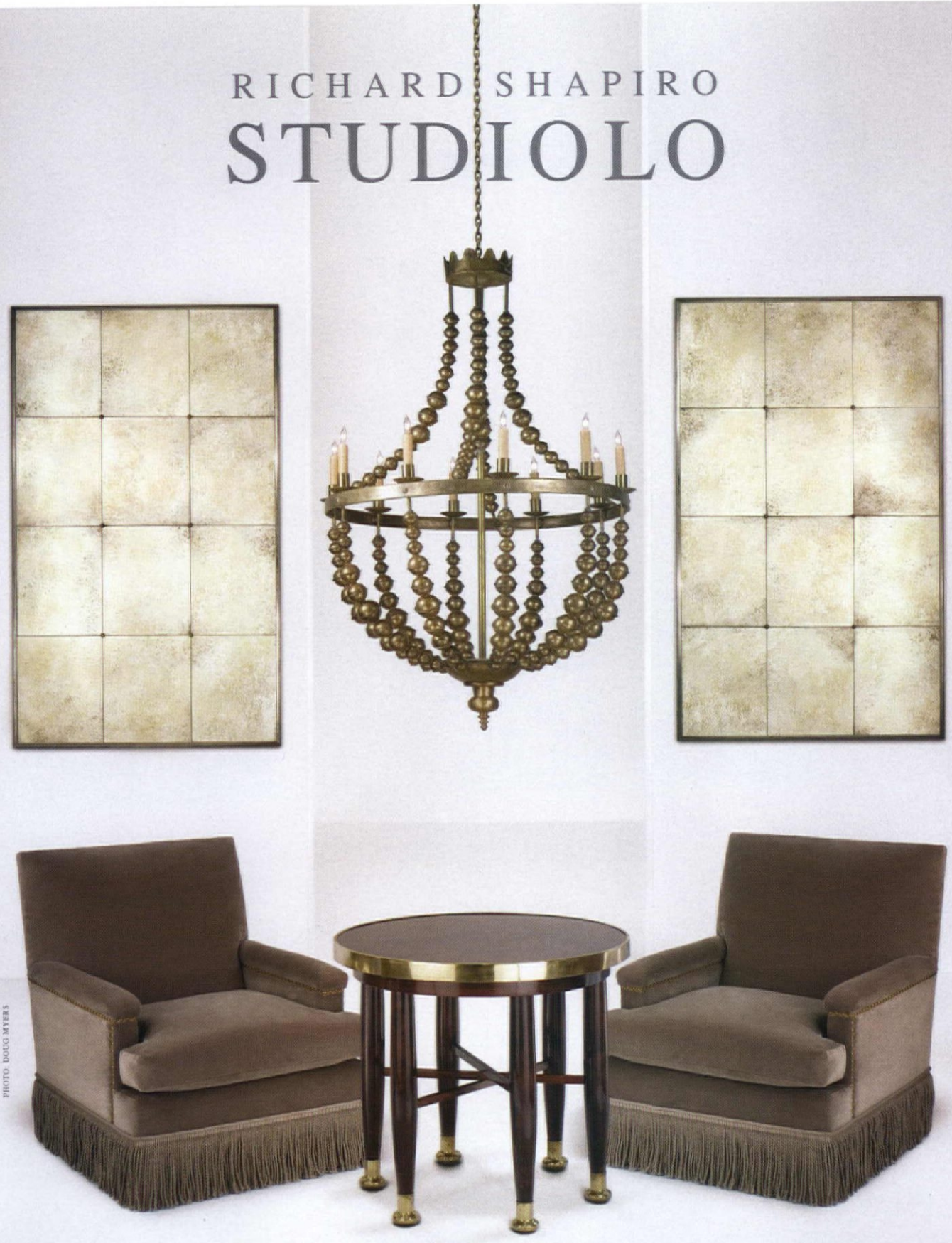


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Domestic Bliss

At the Plaza With . . . Donatella Versace

THE ICON OF ITALIAN DESIGN AND FASHION CHECKS INTO THE NEW APARTMENTS AT MANHATTAN'S PLAZA, PACKING HER INIMITABLE SENSE OF STYLE AND CHIC

Those familiar with *Saturday Night Live*'s outré spoof of Donatella Versace will be disappointed to learn that the real person is soft-spoken and gracious, not cranky and deadpan. Wearing a chic beige pantsuit, she walks into a Versace Home Collection–furnished model apartment at the Plaza in New York, greets everyone demurely, flops into a chair, sighs deeply, and says, "I think I'll live here now."

The Plaza is in the midst of a massive transformation: part update, part restoration to the glory days of its opening in 1907. The design team, headed by interior architect Gal Nauer, chose the Versace Home Collection to furnish the two model apartments. "Yes, we are continuing the spirit of the building," Nauer says, "but we also wanted to



Donatella Versace sits in a Maia chair, $6,885, in a Versace Home Collection–decorated showcase apartment at the Plaza. Black walls and a black lacquer desk "emphasize the coziness," she says.

PRODUCED BY DAMARIS COLHOUN ▪ PHOTOGRAPHED BY FRANÇOIS DISCHINGER
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At the Plaza With... Donatella Versace

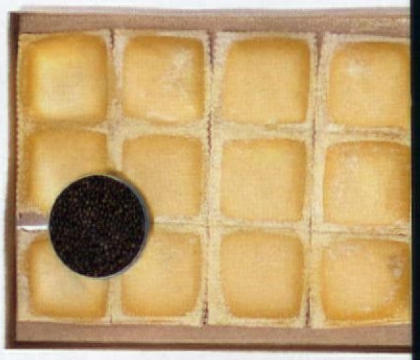
convey a whole new atmosphere in this regal old lady—something fresh, with luxury and elegance."

Versace's home line, with its sleek blacks and whites and decadent silver finishes, perfectly captures that ambience. "We achieved a good balance between the sharp lines of our more modern pieces of furniture and the historic interiors by adding just a touch of the classic," Versace says. The apartments offer sweeping views of Central Park, and the Versace decor creates a stunning contrast with the Plaza's Edwardian-era opulence. "Modern yet timeless," Nauer says. "This tension between the old and the new is exciting." The Versace model apartments also showcase some of the Plaza's custom options, from special-edition Viking kitchens to one-of-a-kind Sicis mosaics in the bathrooms. Prospective buyers are even welcome to consult with a team of Versace designers to make customizations, should a particular piece catch their eye. In this respect, the Plaza's philosophy overlaps with that of Versace herself: "Lifestyle, much like fashion, is not as loud as it used to be. It doesn't have to scream luxury. It's more about being selective, a little mysterious. And it's got to be about the owner's individual character."



▲ *"The Plaza has the most amazing aura of grandeur and glamour. It is a fantastic project because it merges the past, the future, luxury, and the incredible metro urban mix that only New York can offer."*

▼ *"When I entertain, I love to start with delicate finger food: never too minimal, never over-fancy. Because I'm Italian, pasta and risotto are main staples. One of my favorite dishes is ravioli with caviar." Alverta President caviar, available at Petrossian. petrossian.com.*



"LAKE COMO IS ONE OF MY FAVORITE WEEKEND RETREATS. IT'S CERTAINLY NOT A SACRIFICE TO HAVE GEORGE CLOONEY AS A NEIGHBOR."



▲ *"Food is so important when you entertain. I love main courses that are in harmony with the colors and shapes of the table settings. Color is one of the guiding elements when decorating a table. I also love to mix and contrast, so I prefer to use delicate crystal glasses together with chunky goblets."*



◀ *"An amber crystal chandelier definitely warms up the atmosphere. Touches of gold on porcelain give the right amount of glow to any room." Stella chandelier in hand-blown Czech crystal by Preciosa, $6,500. Available at Lampworks, Inc. 888-LAMPWORKS.*



▶ *"One of my favorite leather pieces is the Versace Vanitas chair. But we presented the new Jet Seat chair as a limited-edition piece with a ceramic frame. It's my new love. It has luxury, smooth lines, and maximum comfort." Jet Seat by Versace, $10,800 with wooden base. Available at Versace boutiques worldwide. versace.com.*



"For the master bedroom we selected furniture with a silver finish to achieve a more discreet yet elegant contrast by means of the pearl gray duvet combined with a white fur blanket. Transparent blown-glass lamps were chosen for the side tables." Pasha stools in napa leather, $5,468 each, Versace Home Collection. All the artwork featured in the model apartment was chosen from a selection available at ArtLink, Inc. artlink.com.



"We used black and white in blocks or in stylized prints, such as a rose inspired by the fashions Paul Poiret created around 1910. Gianni Versace reinterpreted them in one '80s collection." Versace Salome chair, $10,733. La Perse coat by Paul Poiret, courtesy of the Metropolitan Museum of Art.



"BLACK-AND-WHITE IS VERY REFLECTIVE OF HOW I'M FEELING AT THE MOMENT. I SEE THINGS VERY CLEARLY NOWADAYS."

"Rosenthal knows how to treat china in the finest manner. The designs are inspired by Greek history, contemporary art, and anything that defines a warm richness." Versace by Rosenthal Dedalo dinner and salad plates, $115 and $95 respectively, at Versace boutiques worldwide.





"We started an aircraft interior design service last year. Flying in a private plane is the most glamorous way to travel. Apart from the obvious convenience of being able to fly according to your own timetable, jets are the ultimate luxury item. The plane's interior is a home away from home, and should create a sense of well-being and comfort." Information available at Versace boutiques worldwide. versace.com.

Inside Track

Talking with . . . Philippe Starck



We met the French designer at the launch of his new Manhattan luxury residential project, the Gramercy Yoo, the quirky brainchild of visionary real estate marketer Michael Shvo. Starck filled us in on his environmental stance, his fondness for breaking taboos, and how, for him, the rules do not apply.

HG You are always traveling. But don't you also have quite a few houses?

PS I think I have twenty-one, from a small island in Venice to an oyster farm in southwest France, where I produce oysters in the shape of a cube.

HG Cubic oysters? How do you do that?

PS I raise them in a square cage. It doesn't change the flavor at all. And do you know I also make organic champagne?

HG Do you eat organic, too?

PS Yes, for decades. It makes your brain work better. I eat organic, but I lead a terrible life with all my running around. It will be an interesting experiment to see if avoiding chemicals helps me live forever despite my bad habits.

HG Are you an environmentalist?

PS I'm in talks with the French government to create a company to democratize ecology. We're making affordable products using wind and solar energy. I'm also designing a chain of luxe, elegant eco-hotels that will use all organic food and even organic laundry; the first opens in L.A. next year. As the art director of Virgin Galactic, I'm designing a space park that will have zero environmental impact. It will even create its own water.

HG Sounds very high-tech.

PS I'm very awake to pushing technology. I like to take technologies common to one industry and apply them to another. Roto-molding plastic, for instance, changed everything for me. One day I was kayaking and I thought, We can make this kayak into a sofa! Now everyone is doing it.

HG Have you always been a rule breaker?

PS I don't break the rules, because I don't know what they are. I have no taste. I don't care about style. I care about a product's effect on people's lives. I do like to break a taboo. For Cassina this year, I designed a collection about sex. Sex is everywhere, but not in furniture. So I designed seating pieces (including the Privé lounge, left) that are elegant, discreet, with moving parts that help with . . . comfort, let's say. Today, there are many toys but not enough playgrounds. —JEN RENZI



Chick Pix



Welcome to *Animal House*, where horsing around, playing cat and mouse, and strutting your stuff are encouraged. Photographer Catherine Ledner's book, out this month (Welcome Books, $25), celebrates the bovine, the feathered, and the clawed. In fanciful photos animals pose in front of bold wall coverings by Josef Frank, Cole & Son, Clarence House, Scalamandré, and other firms. The text features pearls and poetry from the likes of Ogden Nash and E. B. White. Truly a perfect treat for anyone who wants to bring animals home yet keep the chaos confined to the page. —CAROLINE HUDDLESTON

Editor's Choice



French decorator Madeleine Castaing (1894–1992), an eccentric cult fave among designers, never heeded rules. Her effortlessly eclectic style is best captured in her fabrics inspired by 19th-century motifs. Made since 1998 by Edmond Petit, Paris, the romantic florals, chic stripes, and bold wovens will soon be available from Clarence House, and will include new colorways of her classic pattern, Rayure Broderie, here in Aubergine, left, and Gris. —CHLOE LIESKE


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Fabric Obsession | Sophie Mallebranche

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Mallebranche's handwoven samples incorporate stainless steel, silicone, and rock crystal to dazzling effect. "When I begin my research I hardly sleep," she says. "I become completely absorbed in a world of three square inches." Each piece is unique and custom-made and can be commissioned through Eh Oui in Paris. Contact Evelyne Skorochod, 011-33-6-11-48-58-36.

SAVOIR FAIRE IS NOT a term the French use lightly. Know-how is part of a cultural heritage in which traditional crafts are prized and artisans proud. But new injections of creativity are needed to keep those crafts alive in the face of mechanization and globalization.

Today, young artists are considering how they can play a part in keeping their country's traditions not just alive but relevant. Take Sophie Mallebranche, for example. Inspired by childhood memories of the materials in her father's restaurant kitchen, she weaves metal threads into luminous cloths fit for Athena's aegis or Joan of Arc's armor. Architects and designers such as Peter Marino and Patrick Jouin have commissioned dazzling curtains, screens, lampshades, and wall coverings for commercial clients such as Chanel, Guerlain, and the Plaza Athenée in Paris. Eh Oui, her company with business partner

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Copper and brass handwoven fabrics wrap antique bobbins, left, at Manufacture Saint-Jean in Aubusson. ■ Mallebranche displays a stainless-steel-and-nylon hanging, "Silver Fish," below. ■ A huge but ethereal stainless-steel curtain panel, bottom, made for a New York City apartment, took 150 hours to weave.





Evelyne Skorochod, also produces textiles for high-end residential projects in New York City.

"I find it fascinating that industrial materials can be transformed by the hand, becoming human, sensitive, and poetic," Mallebranche says. She hand-weaves her samples—as well as especially intricate pieces that employ natural materials, silicone, rock crystal, or vivid color—in a studio in the Paris suburb of Montreuil. To satisfy the growing interest in her work, she needed a way to produce larger textiles more efficiently while maintaining their artisanal quality. About a year ago, Mallebranche and Skorochod headed to Aubusson, a tiny town in the heart of France. Aubusson's fortunes have ebbed and flowed since the sixteenth century, when the tapestry industry started there, but its reputation has held strong. They work there with Manufacture Saint-Jean, a 245-year-old hand-weaving factory and restoration atelier that once buzzed with 600 workers but now relies on only about a dozen. "The weight of history is

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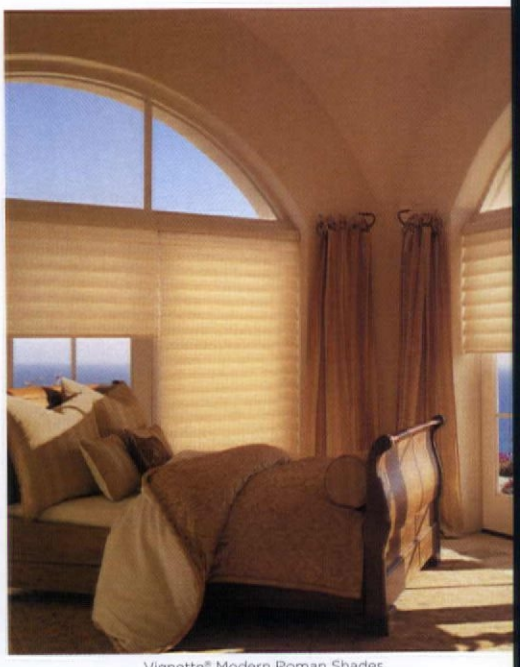
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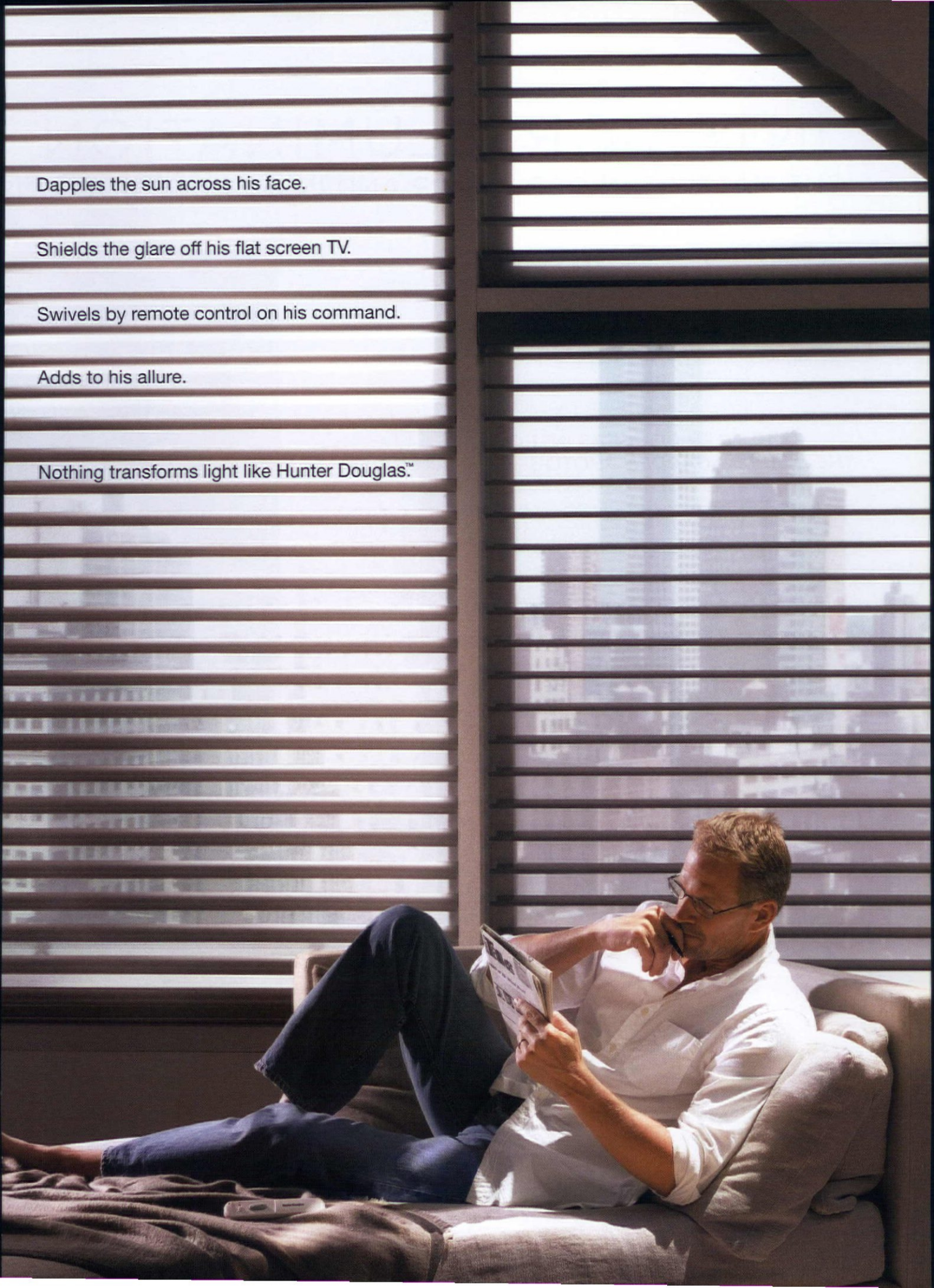
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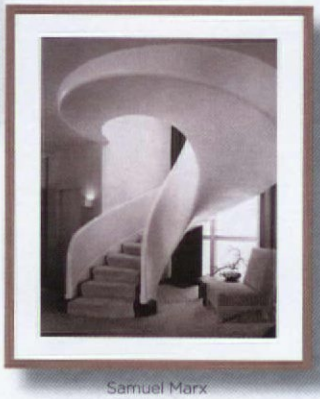
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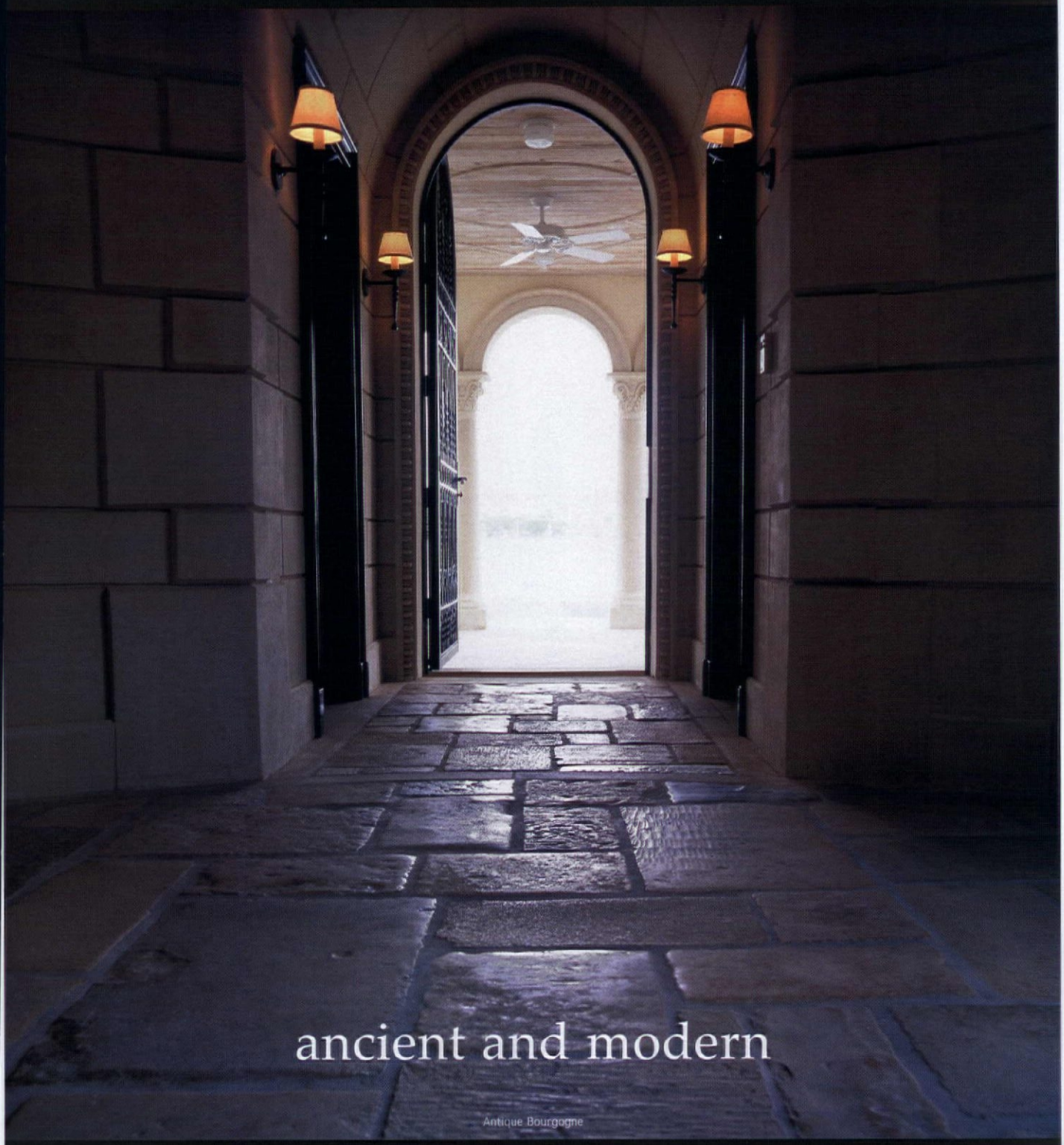


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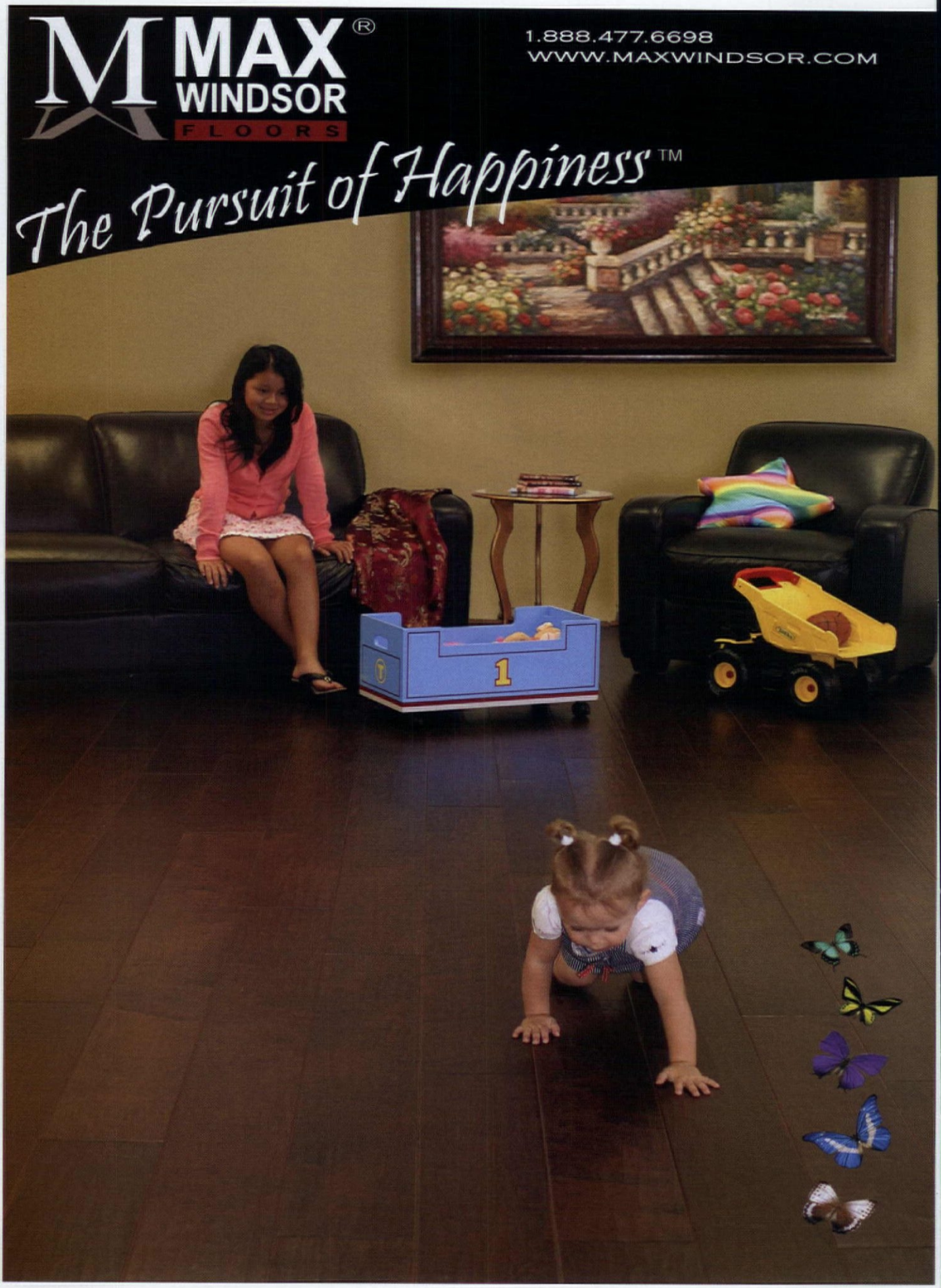
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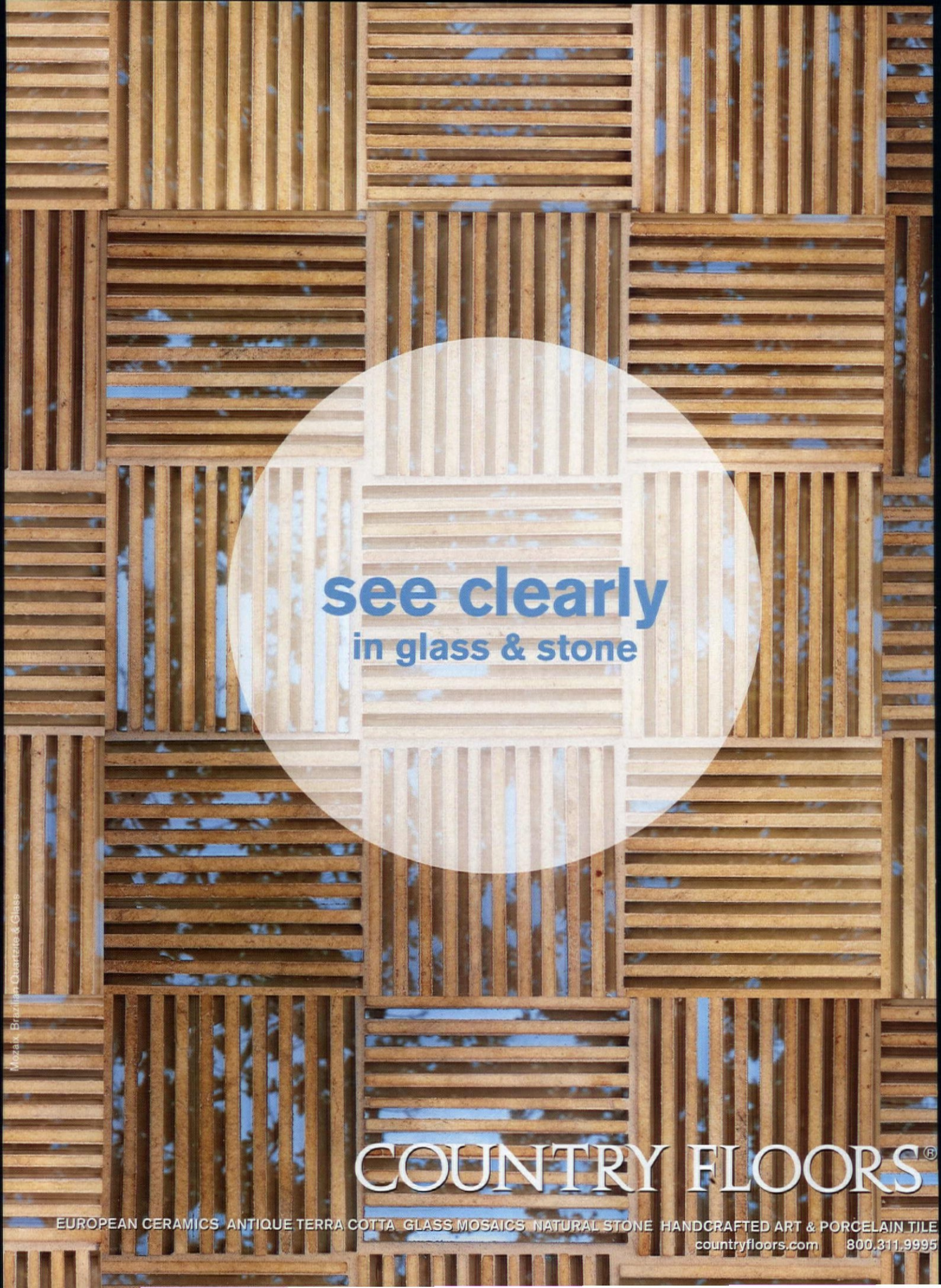
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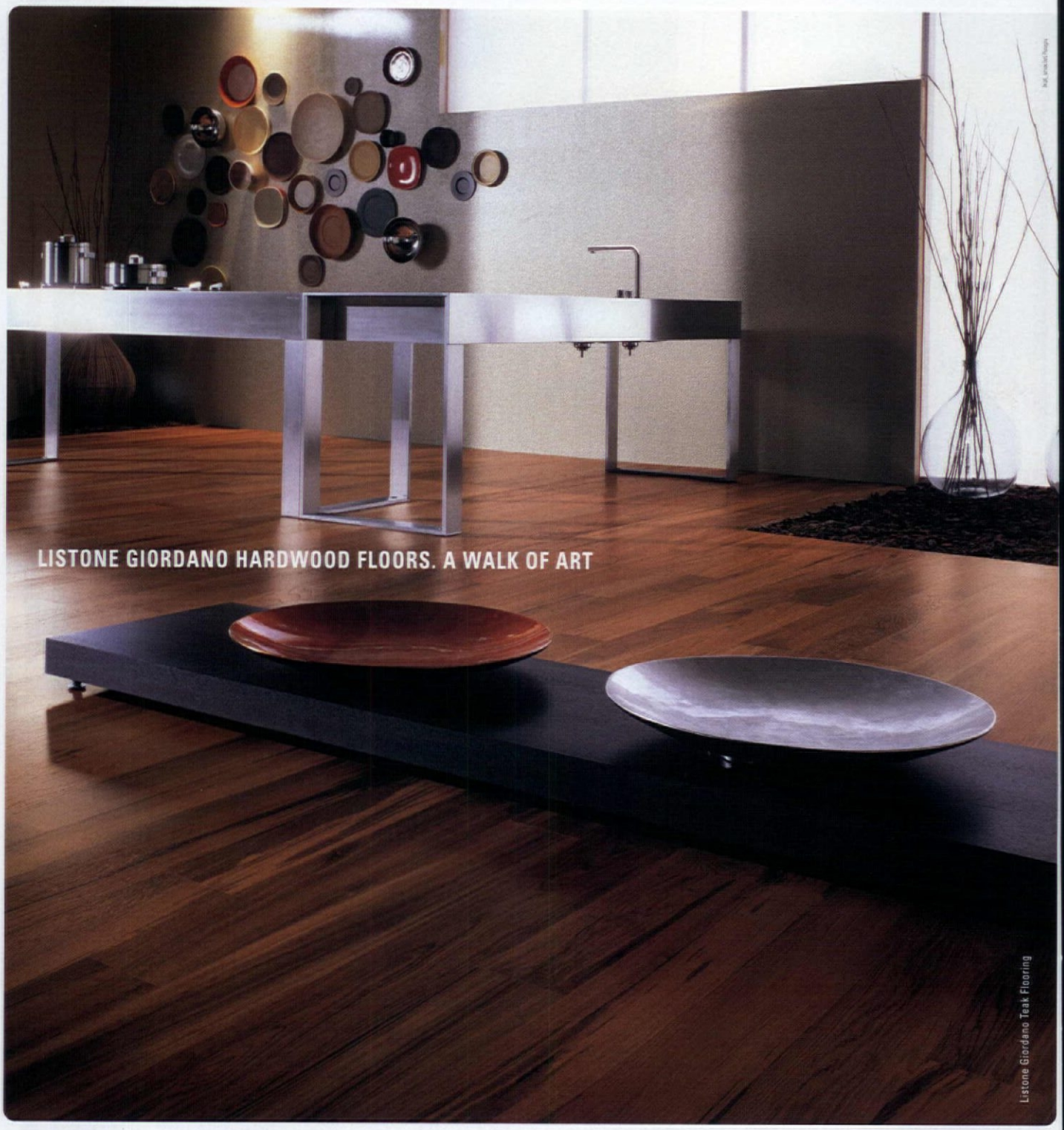
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Fabric Obsession | Sophie Mallebranche



Enameled copper, usually employed in jewelry making, and dyed silicone provide a jolt of color. These mutable textiles, which can be used for curtains, lampshades, screens, wall upholstery, or room dividers, change appearance according to the light. Well-suited for contemporary settings, they dramatically update traditional furnishings.

incredibly moving," Mallebranche says. "And the fact that this place is still alive. When I first came to visit, I said to myself, I will create new things here, *c'est sûr*."

Luckily, Lucien Blondeau, who bought Manufacture Saint-Jean in 1976, was open to Mallebranche's ideas. "The thing is to find people who understand enough to push the limits of the technique and are willing to do it," Skorochod says. "They were used to weaving silk and wool—traditional materials. We asked them to weave what they couldn't imagine." Mallebranche moved one of her looms to Saint-Jean, where it was used as a model to retrofit an old one. For each project, she weaves samples on-site so the artisans know exactly what to do. "It is so much about the body in space, the weaver's posture, the tension of the warf and weft," she says. The work is physically demanding, slow going, completely custom, and worth the wait. "We want to maintain French savoir faire by creating innovative ways to reinterpret and reintroduce our traditions of art and luxury," Skorochod says. "We are teaching the best craftspeople in France to work differently. We push them to create something new." And that will be what saves them. □

Wallpaper Obsession | Kirk Brummel

A FORWARD-THINKING FABRIC AND WALLPAPER COMPANY LOOKS BACK THREE DECADES TO REDISCOVER ARCHIVAL DISCO-ERA PATTERNS THAT ARE STILL AS HOT AS A SATURDAY NIGHT FEVER BY SABINE ROTHMAN

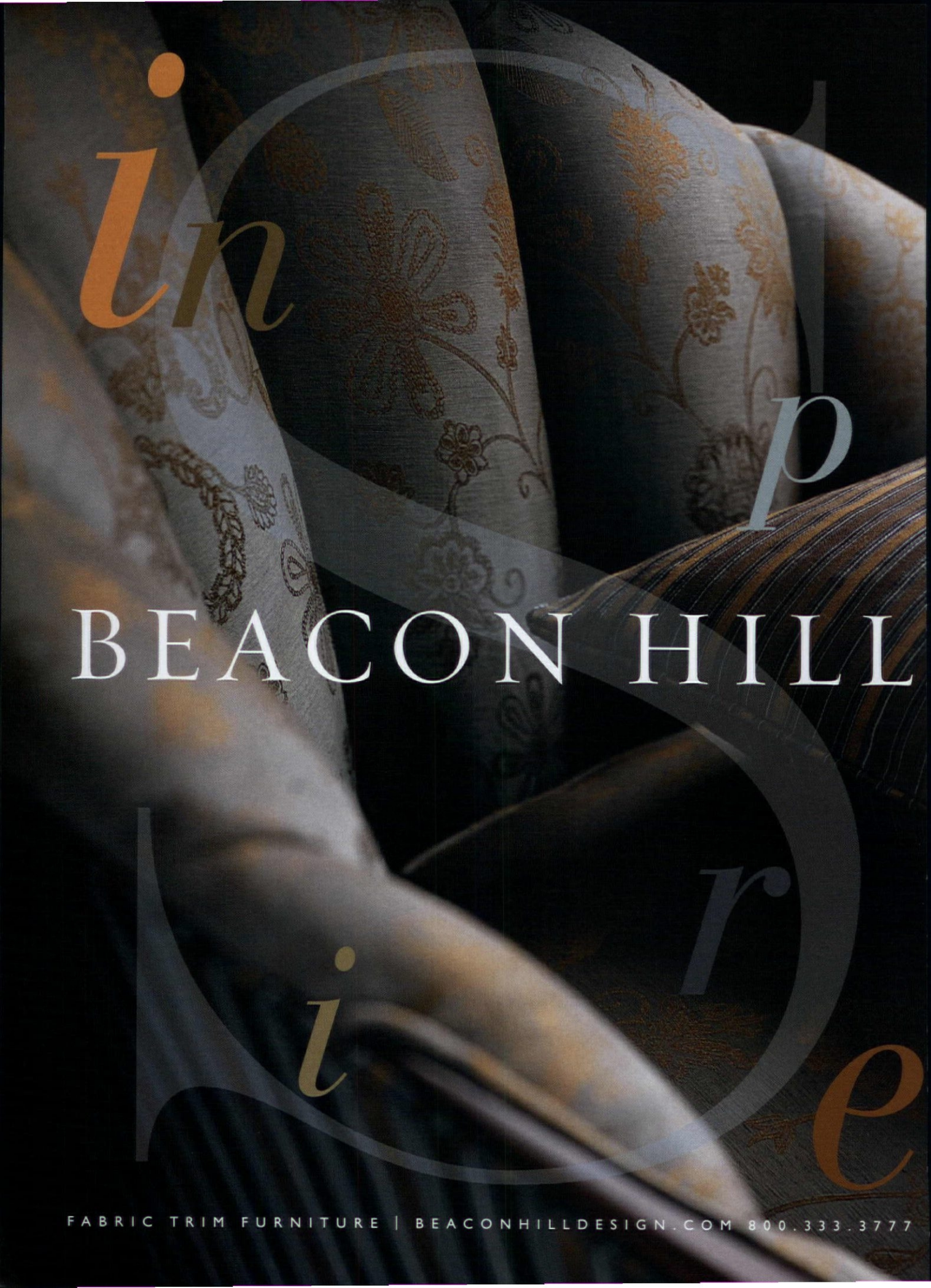


Break out your Halstons. Boogie nights are back, thanks to Kirk Brummel. This fall, the fabric and wallpaper firm is reissuing archival patterns from the 1970s and '80s. Printed on Mylar, they have the glitter of Studio 54, with a bump of élan. They mix with low banquettes and shag rugs, provide a dazzling background for modern art, and even balance traditional furniture. Back in the day, Brummel enlisted designers like fashionista Mary McFadden, who dreamed up fab abstract feathers. Now, as then, the patterns are custom-printed in any color. "You can turn it up or down," says design director Mike Brummel, who designed many of the geometric patterns. "Metallics give us a thrill like flooring it in a sports car." Ain't no stopping them now.

All Kirk Brummel wallpapers are available through Brunschwig & Fils. Persian Feathers in Pebble Beach, on left wall, and Papyrus Feathers in White, on cube at right, by Mary McFadden. Luxuriants in Espresso, on narrow cylinder, by Billy McCarty-Cooper. Right wall in Piet in Espresso. Floor in Palladium in Taupe. Flat cylinder in Anagrams in Black. Cube at left in Anagrams in Café au Lait.

PRODUCED BY MICHAEL REYNOLDS ■ PHOTOGRAPHED BY TIMOTHY HOGAN


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Master Class | Special Section



BREAK THE RULES!

The road to good design has many rules. But renegades like Dorothy Draper and James Mont always knew when to run a red light. We asked some of the most innovative names in decorating today to share some violations that are truly moving

"DESIGN SHOULD AMUSE YOU. HAVING A SENSE OF HUMOR IS THE KEY TO BREAKING RULES SUCCESSFULLY."

LOU MAROTTA

"Knowing the rules and making a conscious decision to break them can set off an exciting chain reaction."

MATTHEW PATRICK SMYTH

"TAKE A LEAP OF FAITH."

BENNETT WEINSTOCK

"IF YOU'RE GOING TO BREAK A RULE, IT HAS MUCH MORE IMPACT IN A ROOM IF YOU DO IT ONLY ONCE."

STEPHEN MILLER SIEGEL

"Rules change all the time."

WILLIAM DIAMOND

"IT'S YOUR HOME. DO WHATEVER THE HELL YOU WANT."

OLIVER FURTH



Bold wallpaper, top, heightens the drama. Try Osborne & Little's Summer Palace, top row, or Jonas Cord, bottom row, in a dining room. Make statements with scale: Devon Shop's child's chair sits atop Barclay Butera Home's Coromandel Confidante sofa, through horchow.com.

For designers' contact information, see Shopping, last pages.

MIX IT UP

"Period rooms feel like museums." ALBERT HADLEY

"Do Louis Quatorze with something boxy and modern." DAVID STARK

"Symmetry creates balance, but the real artistry begins when you put a few pieces askew." SHAWN HAUSMAN

"You can respect the architecture of your home without letting it dictate the furniture. We're creating a futuristic, space-age interior for a new house that's a cookie-cutter classic. The results are exhilarating." WILLIAM DIAMOND

"I love Rococo with pieces from the 1940s and late Austrian Biedermeier." STEPHEN MILLER SIEGEL

"Don't match everything as if it were a uniform, especially with window treatments." DAVID SERRANO

"I love the idea of something exquisite from Moss living next to a Mexican coffee can." DAVID STARK

"Outsider art with 18th-century English furniture." BENNETT WEINSTOCK

"Mixing styles is the mainstay of 21st-century interiors." MILES REDD







∧ Ornate 17th-century-style chandeliers are combined with countrified checks in Carlos de Beistegui's dining room, above. ABOVE LEFT Try mismatched table settings: Bernardaud's Imperial Garden salad plate, $103. 800-884-7775. Funky Zebra plates by New Arcadia Studio, $145 for a set of four. vivre.com.

< Modern art makes a lively counterpoint to the 18th-century neoclassical French furniture in a New York apartment.

"JUXTAPOSITION CREATES EXCITEMENT." WILLIAM DIAMOND



∧ William Switzer's Palazzo Capponi table cheekily pairs a Rococo base with a mod pink lacquer top.

"My teacher always said you should never have more than one mirror in a room unless you use a pair. I break this rule all the time, but it still gives me pause." MATTHEW PATRICK SMYTH

"I love drinking wine out of tumblers and beer from a wineglass." STEPHEN MILLER SIEGEL

"Serve popcorn shrimp and french fries on 18th-century silver platters." BENNETT WEINSTOCK

"Skip the full set. Mix up antique china in a thoughtful way." STEPHEN MILLER SIEGEL

"Sometimes it's appropriate to fight the architecture of your home head-on. I once outfitted a Gothic apartment with contemporary furniture." JOHN BARMAN

she wondered if her dress
or the LEATHER DIVAN
would be the hit of the party

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PLAY WITH MATERIALS

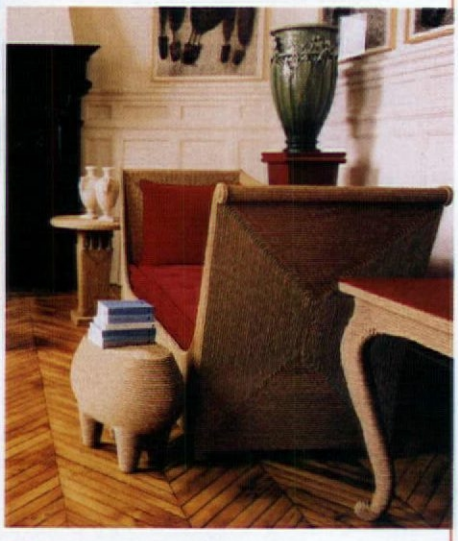




^ Classic Florentine goblets reinterpreted in opaque glass, $30 to $60. wattscontemporaries.com. TOP LEFT Lee Jofa's Tara linen in pink/green is just as pretty on the reverse.

< Architect Barton Myers used roll-up industrial garage doors in place of walls in his Montecito, CA, home.





^ Cord is not often used to create deluxe furniture, but designer Christian Astuguevieille uses it to wonderful effect in the Empire settee and tables he created for his Parisian apartment.

< Amuneal's Salon chair gets a traditional-style covering in a highly untraditional material: polished aluminum. amuneal.com.

"Who says you should not have chic marble in your children's playroom?" KELLY WEARSTLER

"I found the exact shade of blue I wanted accidentally. I picked up a swatch of denim fabric, flipped it to find the product code number, and realized the back side was just what I had in mind." BENNETT WEINSTOCK

"James Mont would take a Buddha statue, cut it in half, and repurpose it as hardware on a dresser." TODD MERRILL

"I OFTEN TURN CHINTZES INSIDE OUT IF I WANT A MORE FADED LOOK." TESSA KENNEDY

"Junk can become beautiful and unusual in your home. I found an old porcelain stove and converted it into a vanity in a bathroom." BENNETT WEINSTOCK

"I did a dressing room with Louis XVI and Swedish chairs upholstered in pale blue terry cloth. The upholstery bridged the gap between the furniture and the function of the room." OLIVER FURTH

"I bought this fabulous Swedish sofa with exposed wood arms, and I'm flipping it over, repurposing it as a bed." RANDALL TYSINGER

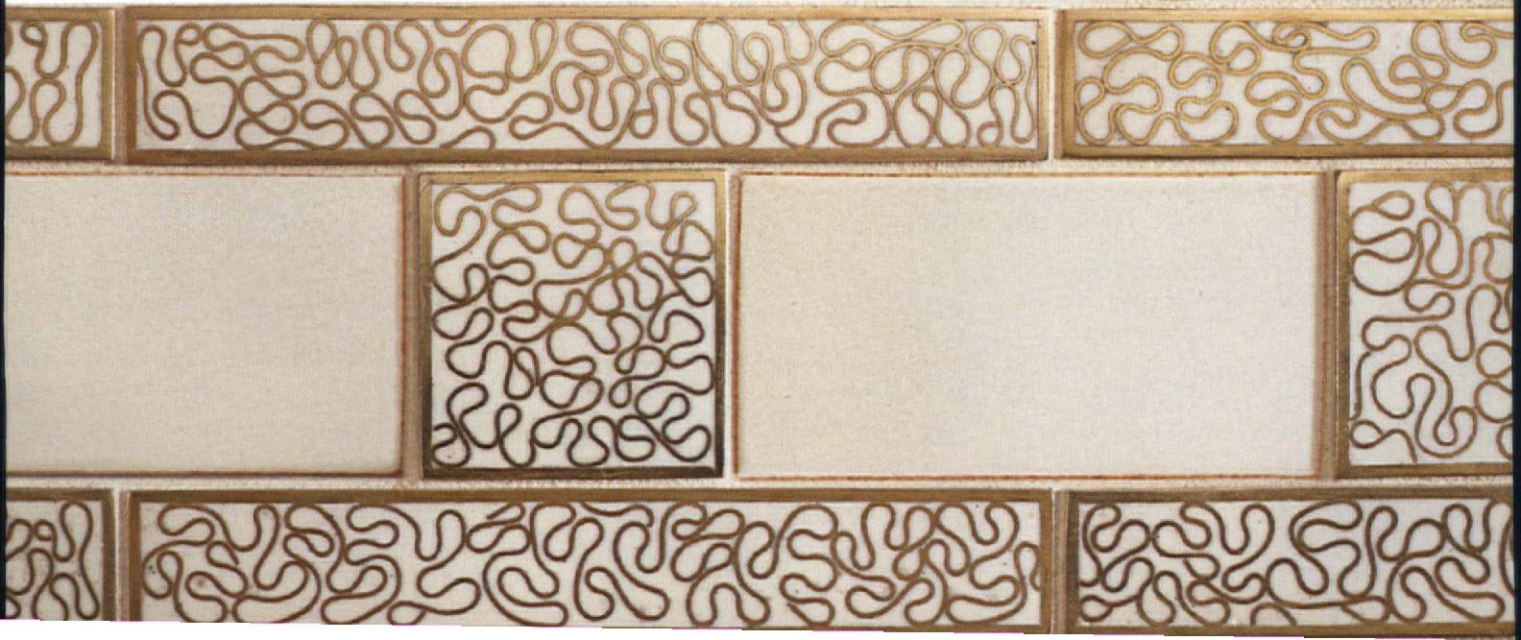
"We have made countertops out of printed cotton coated with polyurethane that have held up remarkably well. I make tassels out of old Chinese coins, dipping them in plaster and painting them various colors like pink and blue. We like spray-painting silk satin with Oriental patterns, thereby turning them into our version of a woven ikat pattern." HUTTON WILKINSON



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RETHINK COLOR



^BLACK AND BLUE TABOO? We think the combo looks stylish in Zoffany's Nureyev wallpaper in Midnight and in the Spot table from Councill's Brownstone collection.

"There's an English decorating adage 'Blue and green must not be seen without a color in between.' But I break that rule all the time. I love blue and green." PETER DUNHAM

"The story I've heard is that pink only became connected with girls when Marshall Field started wrapping gifts in blue for boys and pink for girls. (He thought pink looked lovely with a girl's complexion.) Ever since, it has been absorbed into our culture and instilled into minds as inviolable. Not to say a man's room should be bubble gum, but a few slips of pink in a larger context should not be frightening." THOMAS JAYNE

"People say orange and turquoise don't mix, but we blend them all the time. We mix colors that are supposed to be yucky together." JOEL CHEN

"Clashing color combinations—yellow and purple, red and blue, coral and turquoise—always make a bold statement." HUTTON WILKINSON

"NAVY AND BLACK IS SO CHIC." MILES REDD

"I love white floors. Received wisdom dictates that they're a nightmare to maintain, but it's just not that hard. Even if they get scuffed, they give rooms a dreamy, optimistic, '60s vibe that's worth the hassle. Furniture pings and pops on a white floor. Grab some marine deck paint and go!" JONATHAN ADLER

"Make the walls of tiny rooms disappear by painting them in dark colors, like chocolate or aubergine. Dark creates a sense of infinity." STEPHEN MILLER SIEGEL

"Provided it has natural light, paint a small room black." DAVID SERRANO

"A dark ceiling makes a room seem taller. I've been known to paint ceilings deep amethyst, black, or Pompeian red." HUTTON WILKINSON

"People always use classic colors for moldings—white dove, linen. But I think you should try stronger colors and have fun with paint there." MATTHEW PATRICK SMYTH

"You see outrageous combinations in nature—why can't they work in your home?" MILES REDD

"Pick a room that's not used very often, like a powder room or the dining room, and go for broke." MATTHEW PATRICK SMYTH







<Violet and yellow (also complementary) get along well on Robert Crowder & Co.'s Capello wall covering from William Switzer & Associates.

<One design tenet holds that hues on opposite sides of the color wheel (complementary colors) clash. The blue-and-peach combo Robert S. Burton used in this built-in cupboard says: Not so.

VCassina's Le Corbusier chairs in red velvet pop against their complementary opposite, the lime green of this French salon's walls.


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TURN IT INSIDE OUT



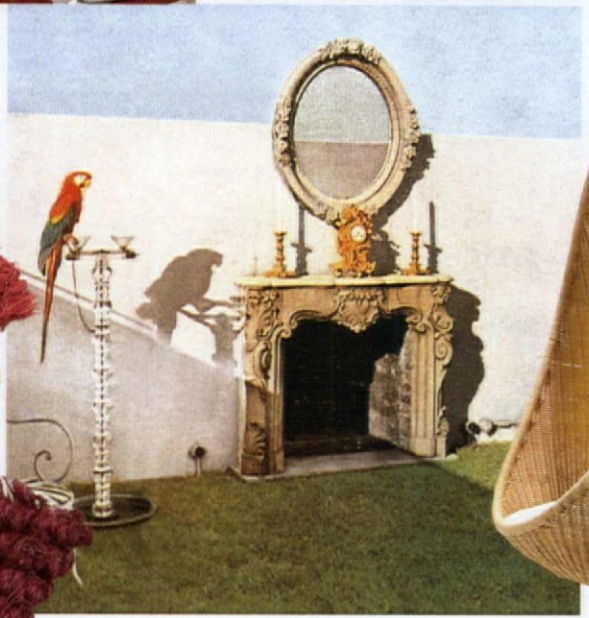
< Bring elegant white lawn furniture indoors, as this young hostess did for a 1949 party, photographed for *House & Garden* by Horst P. Horst.

V Interior designer Kelly Behun chose living-room-style lamps from Greg Yale Landscape Illumination instead of conventional outdoor lighting for the exterior of her Hamptons home. gregyalelighting.com.



V G.T. Design's colorful natural Coconutrug is meant for indoors, but why not drag it onto the porch? suiteny.com.





^ In the 1930s, Le Corbusier and Carlos de Beistegui decorated a terrace like a living room, complete with an ornate carved-stone fireplace mantel topped with candlesticks and a gilded clock. Real grass served as the carpeting.



"I OFTEN USE INDOOR FABRICS OUTSIDE, BECAUSE THEY FEEL BETTER. IF THEY FADE, THEY FADE."
PETER DUNHAM

"In California, the garden is considered an extension of the house. We are constantly trying to find ways to bring the garden inside—and vice versa—by incorporating towering pagodas, giant Oriental pots, statuary, birdcages, old movie props, and lots of theatrical lighting."
HUTTON WILKINSON

"I drag my natural coconut matting from Patterson, Flynn & Martin outdoors all the time."
KELLY WEARSTLER



TOP Make outdoor parties special by using formal china and linens. Interior designer John Christensen set this gazebo table with linens of painted silk and striped taffeta that coordinate with the salmon climbing roses.

< Bring the swing inside—no tree required. Nanna Jorgen Ditzel's woven rattan Egg chair, with nickel-plated chain and stand, $4,182. m2lcollection.com.

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Inside, the passenger cabin is as scientific as it is beautiful. Seats were not merely built for comfort, but were ergonomically contoured and cushioned to make even the longest journeys relaxing for the body. And the dashboard is the very first in a Mercedes-Benz to meet standards in helping drivers keep their attention on the road.



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2008 C 300 shown with optional 18" AMG 5-twin-spoke wheels. *Only available in C-Class Sport Sedans. **Skid pad test results. Actual braking distances vary depending on surface, tire conditions and brake maintenance system.

For more information, call 1-800-FOR-MERCEDES, or visit MBUSA.com.

TIP THE SCALE

"IN A SMALL ROOM, HANG A BIG PAINTING OVER A SOFA. IT MAKES THE ROOM LOOK MUCH BIGGER THAN IF YOU WERE TO HANG A LOT OF SMALL FRAMED PICTURES." JOHN BARMAN



> Interior designer William Hodgins plays with scale in this living room, where he hung a colossal painting that practically dwarfs the sofa below it.



∧ With its exaggerated tall back, this custom throne chair from Buck House, NYC, stands up to the overscaled parrot pattern of Bennison's Great Toile, $265 per yard. bennisonfabrics.com. Set of two chairs, $7,400. buckhouse.biz.

∨ Decorators Michael Coorengel and Jean-Pierre Calvagrac play with height in this bedroom, where an urn-topped white column towers over a Saarinen Tulip chair, and a mirror rises so high its frame abuts the molding.



> The deep seat and high back of Ralph Lauren Home's Hither Hills Studio love seat has even more impact when covered in this bold striped pattern. Sofa from $6,585, plus fabric. ralphlaurenhome.com.



"Combine chunky with elegant, low with long." LOU MAROTTA

"As long as it functions, I would hang a huge chandelier in a small room." JOEL CHEN

"BIG JEWELRY ON A SMALL LADY IS LIKE LARGE FURNITURE IN A SMALL ROOM: A VERY IMPORTANT STATEMENT." HUTTON WILKINSON

"A queen bed is a queen bed, but add a tall canopy and you've created drama." MILES REDD

"Take an uninteresting chair and upholster it with a fabulous graphic large-scale pattern to add interest and camouflage its lack of importance." MATTHEW PATRICK SMYTH

"I love overscaled stripes on a small French chair." MILES REDD

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Master Class | Break the Rules!

TIP THE SCALE



< This huge and curvy stunner is perfect for parties. Comete by Roche-Bobois, $16,735. 212-889-0700.



> Fashion icon Pauline de Rothschild chose a sofa and chaise longue so large that they run almost the full width of this library.

V This Clark sofa by Lulu DK is big enough to seat a crowd, but its shape fits snugly into a corner. $7,400. eliteleather.com.



^ Architect Stefania Stera maximizes this room's circular space with a massive built-in banquette that seats 24 people.

V With their ample proportions, sectional sofas are like rooms within rooms. Dr. Pitt, $10,710 as shown. mitchellgold.com.





"I LOVE HUGE MOTIFS. I'D RATHER SIT ON ONE BIG FLOWER THAN A HUNDRED TINY ONES."

CARLETON VARNEY

V The Mah Jong modular sofa lets you mix and match exuberant Missoni prints and solids. Individual units from $2,615. roche-bobois.com.



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Designed to keep eyes on the road, hands on the wheel and boredom in the rearview mirror.

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FAKE IT



"I PUT FRESH FLOWERS IN THE FRONT OF A ROOM AND FAKE TREES IN THE BACK. WHEN PEOPLE SEE FRESH FLOWERS UP FRONT, THEY ASSUME THE TREES ARE REAL, TOO."
JOHN BARMAN





∧ We're all for authenticity, but sometimes trickery adds wit. Cappellini's fiberglass Bong table only looks like it weighs a ton. $1,087. 212-620-7953.

TOP In lieu of actual lace drapes, decorators Edward Zajac and Richard Callahan used Zuber & Cie's faux-lace wallpaper in this Long Island bedroom. Available in myriad colors.

> Fresh blooms are always chic, imitations often not. But these lifelike faux flowers, right and above, are changing our minds. Arrangements start at $300. dianejamesdesigns.com.



∨ This oversized clamshell looks like the real thing but is actually made of resin. $300. ruzzettiandgow.com.



"Rose Cumming mixed real and fake flowers, just like Coco Chanel mixed real and fake jewelry." LOUIS BOFFERDING

"Hang a really bad painting or a good copy high up on a wall, and hang the real thing at eye level; they will both look like they are part of the same important collection."
HUTTON WILKINSON

"We call fake flowers 'permanent botanicals.' "
PRESTON BAILEY

"TAKE OBJECTS MADE IN RESIN OR PLASTER AND PAINT THEM TO LOOK LIKE WOOD OR LACQUER. NOBODY WILL EVER KNOW THE DIFFERENCE."
HUTTON WILKINSON

"Put a beautiful fake flower in a nook in a dark entry hall and surround it with beautiful real things. I found a set of fake topiaries in a Paris flea market that looked so dewy I had to bite into the leaves to see if they were real." MILES REDD


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The New Luxury

DESIGN HAS RE-EMBRACED THE ART OF ORNAMENT THIS YEAR, WITH OPULENT TABLEWARE AND COLLECTORS' EDITIONS THAT DAZZLE WHETHER PLACED ON THEIR OWN OR ARRANGED IN SUMPTUOUS TABLEAUX



More than any other season in recent memory, this is a moment for no-holds-barred design. Baroque is back, in exquisite decorative objects rendered in the finest materials, from porcelain to cut crystal and silver. Luxury firms, from Nymphenburg to Buccellati, are sparkling with a deft mixture of classic pieces and new designs, including Frank Gehry's new work for Tiffany. This isn't about Marie Antoinette–style excess as much as it is about a moment when the decorative arts—as in golden eras past—are being allowed to achieve their full expression. Whether you collect just one of these marvelous pieces or group several into a stunning tablescape, remember: don't hold back.

A lively tableau includes: '50s **VASES** by Jacques and Dani Ruelland from Alan Moss, NYC. 212-473-1310. Flux glass **VASE**, $3,000, from the Frank Gehry Collection for Tiffany & Co. tiffany.com. Nymphenburg **FIGURINE**, $4,295 at the Porcelain Room, NYC. 212-367-8206. Sterling **APPLE**, $1,700, Buccellati, NYC. 212-308-2900. Regency **TABLE**, Downtown at Joe Nye New York. 212-486-7551. Adamo & Eva **COTTON VELVET** by Dedar. Benjamin Moore Peacock Blue paint. benjaminmoore.com.

PHOTOGRAPHED BY BEATRIZ DA COSTA ■ STYLED BY JEFFREY W. MILLER



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The New Luxury | Gehry for Tiffany

ARCHITECTURAL IDOL FRANK GEHRY AGAIN LENDS HIS TALENTS TO TIFFANY & CO., DELIVERING A BREATHTAKING TABLETOP COLLECTION THAT FEATURES FAVORITE FORMS, LUSH NEW MATERIALS, AND EYE-OPENING SURPRISES



Frank Gehry's business is folding—also creasing, wrinkling, and tearing. Buoyed by the success of earlier jewelry and housewares lines from the architect, Tiffany & Co. has introduced a new tabletop collection by Gehry in such materials as blown glass, bone china, and sterling. Many of the designs by Gehry—who worked closely with artisans as far afield as Italy and Ireland to fabricate the pieces—recall the polished, asymmetrical surfaces of his buildings or incorporate favorite motifs such as the fish form. To our eyes, the china and sterling pieces in the limited-edition Torn Paper series are the best, representing Gehry at his most wry. He took a classic symbol of frustrated artistry—a crumpled sheet of paper—and elevated it, suggesting that all aspects of the creative process, even failures, have value.

—GERALDINE DE PUY

Gehry's abstract Torn Paper objects include, clockwise from left: a serving piece in bone china, $25,000; a signed platter in sterling silver, $50,000; and a signed dish in sterling silver, $25,000. All for Tiffany & Co. [tiffany.com]

PHOTOGRAPHED BY PATRICIA HEAL ■ STYLED BY SABINE ROTHMAN


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The New Luxury | Chista Tables

PRIMORDIAL ORGANIC MATERIALS ARE REBORN AS MODERN DESIGN IN CHISTA FOUNDER ALON LANGOTSKY'S STUNNING NEW COLLECTION OF TABLES FASHIONED FROM THE ROOTS OF FELLED TREES



Art, it has been said, should hold a mirror to nature. Alon Langotsky, founder and creative director of Chista, a New York–based design firm, finds inspiration in things nature usually keeps hidden. Chista recently released a new line of sculptural tables that Langotsky fashioned from the reclaimed roots of teak trees—dead wood that otherwise would have been bound for a scrap heap. Langotsky labors over each piece for months or even years, studying the shape of the raw roots. Then he begins to trim and slice, often adding a metal base or painting the contours of the wood. One root mass became the model for Langotsky's Meteor table, which he cast in bronze. Langotsky finds "beauty and energy in the material" and takes pride in the eco-conscious use of salvaged wood. That's good karma and good design. [chista.net]

—CAROLINE HUDDLESTON

All tables by Alon Langotsky for Chista, NYC. 212-924-0394. Clockwise from top right: Psalm in teak, acrylic, and stainless steel. Diptych in teak and stainless steel. Meteor in bronze. Giallo Siena tiles from the Palazzo Stones collection, $70 per square foot, Artistic Tile. 800-260-8646.

STYLED BY MICHAEL REYNOLDS ■ PHOTOGRAPHED BY TIMOTHY HOGAN

The New Luxury | Saint-Louis Crystal

WE RAISE A TOAST TO THE RICH JEWEL TONES AND SEXY DETAILING OF DUTCH DESIGNER HERVÉ VAN DER STRAETEN'S NEW STEMWARE COLLECTION FOR THE ESTEEMED FRENCH GLASSMAKER

The inexhaustible designer Hervé Van der Straeten has turned his elegant eye to crystal. In an exciting collaboration with Hermès and the venerable Cristalleries de Saint-Louis, Van der Straeten has created the new Excess collection. Yves Taralon, creative director of Art de la Table Hermès and Saint-Louis and an old friend of Van der Straeten's, was the guiding force behind the alliance. The new crystal fuses the traditional and the contemporary. Saint-Louis's signature diamond faceting pattern has been revamped into a rock crystal detail, which appears on the stems of goblets and on chandeliers. The craftsmanship that goes into each piece is remarkable; it takes nearly three and a half hours to shape a single glass. With their flushed red and mauve tones, these crystal goblets will turn up the heat at any dinner party. [800-441-4488]

—GERALDINE DE PUY



Van der Straeten gems include, from left: Saint-Louis Excess Color water goblet, white-wine glass, and champagne flute, $595 each. Available in red, amethyst, slate gray, and clear. In silhouette: Excess wine decanter, clear only, $850.

PHOTOGRAPHED BY TIMOTHY HOGAN ■ STYLED BY MICHAEL REYNOLDS

The New Luxury | Nymphenburg Porcelain

TASTEMAKER DOUGLAS LITTLE CHANNELS A FAMED VOLUPTU

■ How would King Ludwig II of Bavaria—one of history's most notoriously eccentric aesthetes—set a modern table? This was the question that inspired designer Douglas Little of D. L. & Co. (himself no slouch as a twisted tastemaker) when he created this tableau. The 19th-century monarch "built all these fairy-tale castles and grottoes, constantly referencing Italian plays and opera," Little says. For his Ludwig moment, Little lined the middle of the table with pieces of smashed delft china and created a centerpiece in which porcelain figurines from the famed German company Nymphenburg cavort around an aviary. "A modern table is about creating drama," Little says. "It's the stage for a theatrical dining experience."

—GERALDINE DE PUY

Little's royal fantasia is built around Nymphenburg porcelain. White bisque **BIRDS**: owl, $1,729; raven, $2,139; yellow hammer, $419; cossbill, $429; nuthatch, $429; finch, $479; hawfinch, $479. Perl **CHINA** in Blue Symphony and White, $89 to $649. **FLOWERS** in Ivory Glaze, from $179. **COFFEE SERVICE** in Chinese Gold, price upon request, and **FIGURINES**, from left: Capitano, $7,049; Luna, $2,229; Leda, $11,250; Apollo, $2,559; Dottore, $7,049. nymphenburg.com. **CHAMPAGNE GLASS**, $12, and **WINEGLASS**, $15, ABC Carpet & Home, NYC. abchome.com. Frog **SALTCELLAR**, $250, Corbell. 480-993-1480. **VOTIVES**, Distant Origins, NYC. 212-941-0024. **GLASS BRANCH**, D. L. & Co. dlcompany.com.



RODUCED BY DOUGLAS LITTLE ■ PHOTOGRAPHED BY KEVIN MACKINTOSH ■ SET DESIGNED BY DARYL MCGREGOR

The New Luxury | The Crystal Connection

THIS CONNECTICUT-BASED JEWELERS' ATELIER IS CARVING OUT A NEW NICHE IN BESPOKE DESIGN, TRANSFORMING SEMIPRECIOUS GEMSTONES INTO SINGULAR, LUSTROUS ITEMS FOR THE HOME



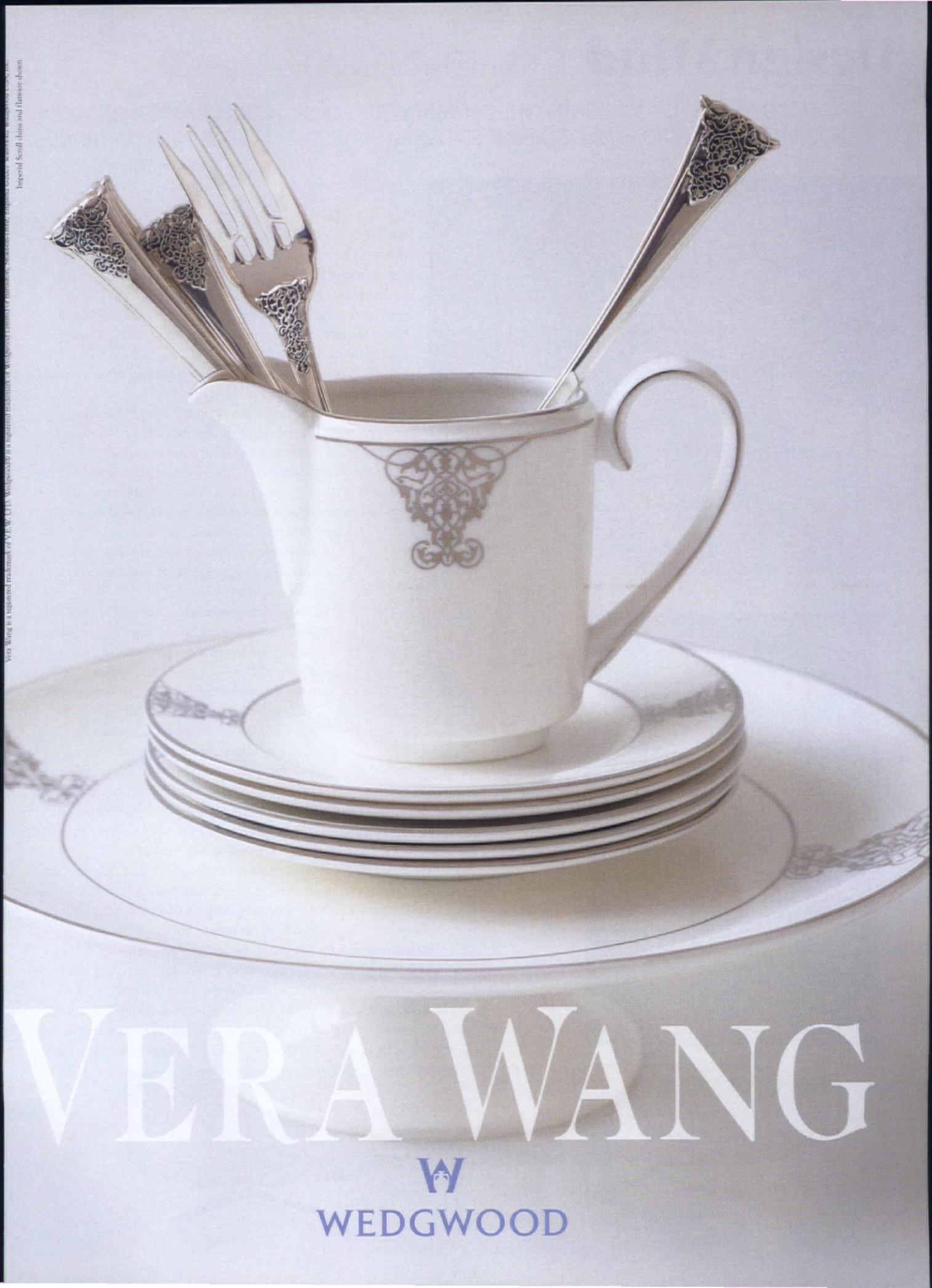
Uniqueness is a quality much in demand in today's design market, and nothing is more one-of-a-kind than the sparkling wares being fashioned from semiprecious stones by the Crystal Connection. This firm, based in Stamford, Connecticut, transforms chunks of stones such as amethyst and rose quartz into ethereal objects for the home—everything from wineglasses to candlesticks to table lamps. The stones have webs of tiny internal fracture lines and imperfections called inclusions. Since no two stones' inclusions are the same, each object is intrinsically unique.

Another novelty: the Crystal Connection does not put out a catalog. Instead, it invites clients to select their own gemstones and conceive their own general stylistic forms. [203-968-6260. amethystgeodes.com]

—GERALDINE DE PUY

Liquor glass made from rose quartz, starting at $500. Phantom quartz candlestick, about $1,800 for a set of two. Phantom quartz glasses, from $500 to $750 each.

STYLED BY MICHAEL REYNOLDS ▪ PHOTOGRAPHED BY TIMOTHY HOGAN



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Imperial Scroll china and flatware shown

Design Mind | Edward Barber and Jay Osgerby

THE DYNAMIC DUO BEHIND LONDON'S SMARTEST DESIGN FIRM, BARBER OSGERBY, DISH ON CRAFT, COLOR, ECO-MINDED DESIGN, AND THE USELESSNESS OF TRENDS

BY JEN RENZI



SHORTLY AFTER Edward Barber and Jay Osgerby opened their product design firm in 1996, Italian powerhouse Cappellini put into production an elegant coffee table they devised. They've been on a roll since, creating lighting for Flos, seats for Established & Sons, carpets for the Rug Company, and more. What makes them tick? Read on.

HG You have a quiet, almost subversive way of reinventing certain product types.

JO We challenge things, but we don't have a manifesto, or a polemic. We approach design intuitively. We want to create pieces that you'll live with your whole life.

EB If our design is different from how a piece was done in the past, that's just how it is. It's not to draw attention.

HG Tell us about your new pieces for the Rug Company.

JO One design is geometric, more of an experiment in color theory; the second is expressive and energetic. It was our first major project in pattern.

HG Is environmentalism a factor for you?

JO We make a point to work with companies that are environmentally aware. And it's not just our ethics—it's a consumer-led issue. We made a chair for Swedese out of used plastic bottles that got the Swan mark [a Nordic standard for earth-friendly products].

HG Any other recent projects?

JO We redesigned the foyer for the Royal Institute of British Architects' London offices.

EB We've been commissioned by some serious art collectors to do one-off furnishings, which is very exciting.

HG Do you follow design trends—or avoid them?

EB Design has nothing to do with fashion. We don't think, Okay, dark plywood is in; let's use it. We design to answer needs.

JO We try not to see too much, because you can't help but be influenced. It's good to keep an empty mind.

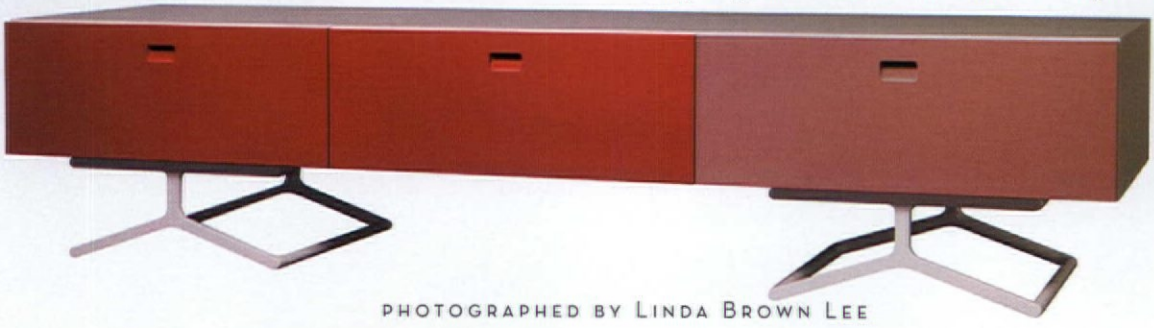
HG Is there an emerging U.K. design movement?

JO If there is, we're not part of it. It shouldn't be clear where an object comes from—or where the designer is from.

EB We were invited to a festival in Australia, about Italian life. We work with many Italian firms, so we represented Italian design. I guess we almost look Italian. Perhaps if we got a tan?



Osgerby, left, and Barber outside their London studio. ■ Their work includes, from top, the limited-edition Flight stool for Pantone, the Homegrown Green carpet, $4,320, for the Rug Company, and the Satellite sideboard, $4,400, for Quodes.



PHOTOGRAPHED BY LINDA BROWN LEE


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Travel | Insider's Guide to Baltimore

GRAPHIC DESIGNER, WRITER, AND CURATOR **ELLEN LUPTON** MOVED BACK TO HER MARYLAND HOMETOWN. SHE SHARES SOME FAVORITE SPOTS IN CHARM CITY, WHERE ELEGANCE AND ECCENTRICITY GO HAND IN HAND

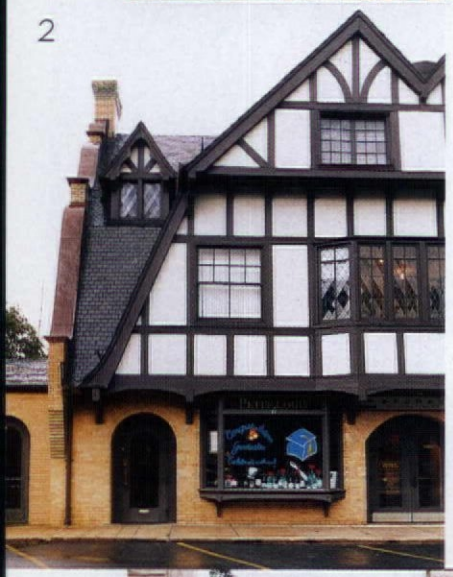

1

AMERICAN VISIONARY ART MUSEUM (**1**) Ellen Lupton poses on the stairs, at left, in this historic industrial building with contemporary renovations. This architectural gem is dedicated to work by self-taught American artists. The museum also includes a sculpture barn, a wildflower garden, a café, and more. [**Open Tuesday through Sunday, 10 A.M. to 6 P.M. 800 Key Highway. 410-244-1900. avam.org**]

PETIT LOUIS BISTRO Owned by chef Cindy Wolf and her husband, Tony Foreman, this classic French bistro is in Roland Park, a beautiful neighborhood planned by landscape architect Frederick Law Olmsted Jr. The bistro was designed by Baltimore decorating diva Rita St. Clair [ritastclair.com]. It sits in one of the nation's first strip malls, a Tudor half-timber-style row of shops (**2**). Near the harbor, Wolf and Foreman operate another great Baltimore restaurant, Charleston, which serves haute southern cuisine. [**Petit Louis Bistro, 4800 Roland Ave. 410-366-9393. petitlouis.com. Charleston, 1000 Lancaster St. 410-332-7373. charlestonrestaurant.com**]

THE STORE LTD. Located in the Village of Cross Keys, a planned community and shopping area developed in the 1960s by the legendary Rouse Company, this store is the best in Baltimore. Come for intriguing objects, unusual fashions, and, best of all, jewelry designed by the shop's proprietor, Betty Cooke (**3**), a modernist jewelry artist. [**Open Monday through Saturday. 24 Village Square. 410-323-2350**]

BALTIMORE MUSEUM OF ART'S CONE COLLECTION Don't miss this spectacular collection of modern painting and sculpture. Amassed in the early 20th century by Baltimore sisters Claribel and Etta Cone (friends of Henri Matisse and Gertrude Stein), the holdings include works by van Gogh, Picasso, and Cézanne, as well as more than 500 works by Matisse. [**10 Art Museum Dr. 443-573-1700. artbma.org**]


2


3

FELLS POINT The neighborhood around this former shipyard still has its seedy side but has become a trendy destination, thanks to a mini explosion of upscale bars, restaurants, and shops. Stick to the grimier parts (they're more interesting) and wander through the youth-oriented music (**4**) and clothing stores. For fresh Mediterranean-style fish, try the Black Olive, a Greek restaurant. [**814 South Bond St. 410-276-7141. theblackolive.com**]



4



5

THE AVENUE, IN HAMPDEN The spirit of John Waters abounds on this gritty commercial boulevard—officially 36th Street but known locally as "the Avenue"—in Hampden, a gentrified working-class neighborhood in northern Baltimore. It's a great area for well-curated, reasonably priced "modern antiques" (**5**) and junk stores.

BEST BREAKFAST Miss Shirley's serves Baltimore classics with a twist, like chipped beef on sourdough toast points, deviled eggs with crab meat and asparagus, and sweet corn cake eggs Benedict. Go early to beat the line. [**513 West Cold Spring Lane. 410-889-5272. missshirleys.com**]

DINNER AND A MOVIE Tapas Teatro—owned by Qayum Karzai, brother of Afghanistan's president, Hamid Karzai—serves great tapas right next to Baltimore's art house cinema, the Charles Theater. Karzai co-owns another top eatery, the Helmand, which cooks up authentic Afghani dishes like *kaddo*, made with baby pumpkin. [**Tapas Teatro, 1711 North Charles St. 410-332-0110. tapasteatro.net. The Helmand, 806 North Charles St. 410-752-0311. helmand.com**]

PHOTOGRAPHED BY BRIAN PARK


NAUTICA










NAUTICA

Room for Music | Rebellious Streak

GREAT COMPOSERS HAVE BEEN DEFYING CONVENTION—SOMETIMES QUIETLY—FOR CENTURIES. IT'S PART OF WHAT MAKES THEM GREAT BY KATRINE AMES



Composition II, 1964, by the late, break-the-mold pop artist Roy Lichtenstein.

A friend of mine was dropping his son off at school and noticed a knot of adolescents slouched near the front door, smoking and wearing neatly laced sneakers. "Wow," the father said. "They tie their shoes!" His son replied, in a perfectly calibrated mix of pity and scorn, "Dad, they're the rebels."

Rebellion that may be hard to spot is often the most interesting kind. Most of us learned about notorious musical revolutions—the riot that **Stravinsky's *Rite of Spring*** caused at its Paris premiere in 1913, say, though the ruckus was as much about Nijinsky's choreography as about the score—when we were kids. My first response to *The Rite of Spring* was "Way to go, Igor!" but what I really love is subtle change, the sort that might not register immediately.

Johannes Brahms was a self-doubter, so worried that he wasn't up to producing a symphony that he didn't finish one until he was in his 40s. But before that, he composed his magnificent, highly symphonic *German Requiem*. He broke form by replacing the traditional five-part Roman Catholic Latin liturgy with a German text he drew from the Old and New Testaments. This is music that could lead anyone to heaven, and despite some orchestral and choral outbursts, it's indescribably tender. When I want a requiem that scares the pants off me, I reach for Verdi's—the pounding percussion in the "Dies Irae" section alone could convert any sinner. The **Brahms *Requiem*** is something else. Listen to the new recording (on EMI Classics) with the Berlin Philharmonic, conductor Simon Rattle, and two of the best singers around, Dorothea Röschmann and Thomas Quasthoff. You needn't know the Bible or German to be moved by the score's grace and lush harmonic beauty.

The ultimate in quiet revolution might be a 1952 piece in which the performer or performers onstage don't play at all: **John Cage's *4'33"***. The music is the ambient sound—coughing, program shuffling. But for deliciously clever and melodic subversiveness, try **Haydn's "Farewell" Symphony**. Written in the improbable key of F sharp minor, it is otherwise unradical until the last movement. One by one, instruments begin to vanish (in concert, so do the musicians, who tiptoe offstage), until there are just two violins playing. One story is that this was Haydn's plea to his patron, Prince Nikolaus Esterházy, to let the musicians of his resident orchestra go home. Another is that the prince was getting ready to fire the lot of them, and the symphony was an appeal to keep them employed. Whichever is true, the work is Haydn's unforgettable gift to us all. Trevor Pinnock and the English Concert (Archiv) excel in this repertoire, and they play with crispness, intelligence, and contained emotion.

Music has changed so quickly in the last hundred years, yet the revolutionary roots of some works never pale. Two favorites of mine from the turn of the past century still seem off the charts. **Richard Strauss's *Salome*** made its debut in 1905, and it's still hair-raising. A matchless 46-year-old recording (Decca) with the Vienna Philharmonic, conductor Sir Georg Solti, and Birgit Nilsson in the title role remains available. This powerful, wild music hits you simultaneously in the cerebral cortex and the heart. The long scene in which Salome addresses the severed head of John the Baptist ("Thy head belongs to me / I can do with it what I will / I can throw it to the dogs") is of such electric, frenzied eroticism that it can fuse your spine. To recover, put on **Mahler's *Symphony No. 2***, the "Resurrection," with the London Symphony Orchestra led by Leonard Bernstein (Deutsche Grammophon DVD). This rich, monumental work from 1895 was largely forgotten until the 1960s. There are few pieces that suit our time so well. It is, in the best sense, full of excess, challenging, and stirring. Bernstein was the composer's incandescent champion. Mahler "turned rests into shuddering silences, upbeats into volcanic preparations, as for a death blow," Bernstein wrote. Like Bernstein, mezzo Janet Baker gets right to the complex soul of this music. Together they draw you in, lay the music bare, and embrace it.

Eco Chic | Green Tech

THE ELECTRONICS MARKET CAN BE A MINEFIELD OF TOXIN-LADEN, ENERGY-SUCKING PRODUCTS. YOUR BEST DEFENSE IS INFORMATION. ECO EDITOR **ZEM JOAQUIN** PROVIDES SEVEN WAYS TO STAY ENVIRONMENTALLY RESPONSIBLE



1 SWITCH YOUR CORDLESS PHONE FOR A CORDED ONE

Though most of us now rely on cellular phones, cordless phones are still a staple in many households. Alas, the cordless phone is an energy vampire: sitting in a recharging cradle plugged into an AC outlet, it sucks down power 24-7. Since you don't want to go through the house disconnecting chargers every time you go out, why not switch back to a good old corded phone? Conventional phones operate on the trickle of electricity that comes through the phone line, says *House & Garden* eco-editor Zem Joaquin: "You'll save on your energy bill, you won't lose service during a power outage, and a corded phone doesn't put out a radio signal that can interfere with other devices and appliances, such as your microwave oven." (P.S. Don't forget to unplug cell phone chargers, which draw power even when not in use.)

< Turn back the clock with a corded phone. Bang & Olufsen's BeoCom 1401 in yellow is smart, sleek, and a little retro. Also available in gray, black, or blue. $130. bang-olufsen.com.



2 BUY RECYCLABLE ELECTRONICS

Responding to consumer concerns, more manufacturers are producing devices that are neither made from nor packaged in materials that are toxic or nonrecyclable. Becky Worley, at Yahoo! Tech (the Web site's electronics guide), advises buyers to "look for products encased in wood from certified sustainable sources rather than plastics, which emit toxins" such as dioxin when incinerated. The wood and acrylic in Furni's Alba alarm clock, above, come from environmentally conscious U.S. and Canadian firms. Materials aside, "the best option is always to use repurposed products," says Scot Case of the Green Electronics Council. Oooms USB memory sticks, for example, are encased in bits of twigs found in the forest. To cut down on packing materials like bubble wrap, Chris Byrne, general manager of NHT, Inc., a loudspeaker maker, suggests you buy locally and "bring a blanket to wrap up fragile items."



^ The Alba clock, encased in beech wood, features a red LED display. $88. furnicreations.com.

< Oooms twig memory stick. $80, at the Cooper-Hewitt National Design Museum shop. cooperhewitt.org.

Tech Terminology

- **Energy Star** A newly revamped system that rates the energy efficiency of TVs, computers, and appliances. energystar.gov.
- **EPEAT (Electronic Product Environmental Assessment Tool)** Rates the eco-friendliness of computers on 51 criteria, including toxicity of materials and recyclability. epeat.net.
- **LCD (Liquid Crystal Display)** Used in all flat screens, these screens contain millions of flexible crystals that change color (forming pictures) in response to an electrical charge.
- **LED (Light-Emitting Diode)** A light source, used for everything from TV screens to lamps, made of thousands of pinhead-sized illuminated computer chips (diodes).
- **OLED (Organic Light-Emitting Diode)** An LED with diodes composed of organic compounds—more efficient than regular silicon LEDs but with a shorter life span.
- **Plasma Display** A TV screen in which patterned, rapid-fire electric charges spark light from tiny pockets of gas, creating a picture.

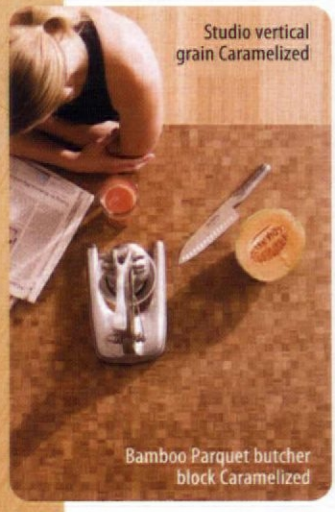
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Bamboo Parquet butcher block Caramelized

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ftsman vertical grain Natural flooring

Synergy strand bamboo
U.S. Patent 5,543,197
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Eco Chic | Green Tech

3 CHOOSE YOUR TV WISELY

There is no truly energy-efficient television. The simplest move for a conscientious buyer is to choose a smaller TV, which, naturally, uses less power. A few other considerations can inform your decision. TVs with a screen lit by LEDs (see Tech Terminology) consume low amounts of power and extend a TV's life span. (Samsung, which makes many Energy Star–compliant TVs, last year released the industry's first LED-based HDTV, the HL-T5687S.) Some LCD screens draw less power than LEDs but have a shorter working life. Plasma display TVs offer a pin-sharp picture but draw loads of power. (Panasonic's plasma TV has a lead-free screen—a consideration for the day it goes to the dump.) Or forget electronic screens. Toshiba's palm-sized mobile projector has an LED light source and a rechargeable lithium battery (which, along with nickel hydride batteries, like Panasonic's Infinium, can be recharged more than 1,000 times) and casts images on a 68-inch diagonal fabric screen (included). It's compatible with cameras, DVD players, and laptops. "A projector is the most efficient alternative to TVs," Becky Worley says.

V Unlike a flat-panel TV, Toshiba's palm-sized mobile projector won't dominate your living room. TDP-FF1AU, $699. 800-316-0920.



4 GO DIGITAL: CUT POLLUTION

Buying music and videos online and downloading them onto digital devices like iPods and other MP3 players not only gives you immediate satisfaction but is also environmentally correct. The Green Electronics Council's Scot Case explains: "CDs and DVDs are made in factories that pollute, they're shipped in boats and trucks that pollute, then we drive to a store to buy them and eventually throw them out. By cutting these steps, digital technology leaves a small carbon footprint"—a phrase that describes the amount of greenhouse gases generated by a manufacturer (or a person: someone who flies a lot has a larger carbon footprint). Samsung's K3 is an MP3 player with an eco-perk: the screen is powered by OLED lighting, which extends the battery life by drawing less energy.



^ Samsung's K3 MP3 digital audio player also comes in glossy red or black. 2GB model, $119, Best Buy. bestbuy.com.

5 CLEAN UP YOUR COMPUTER

The European Union's Reduction of Hazardous Substances directive, enacted in 2006, aims to remove from the market any electronic product that contains toxic substances like lead and mercury. While it's not mandatory to comply with RoHS standards in the United States, computer companies such as Dell and Toshiba are stepping up to bat anyway. Toshiba's featherlight Portégé R500 is RoHS compliant and provides up to ten hours of battery life (most others last three to four hours), thanks in part to its LED light source, which uses less power than other illumination sources. Looking ahead, Scot Case sees the future in computers like the Zonbox from Zonbu, which uses flash memory to store data online instead of on a hard drive. "Products like Zonbox cut back on the physical properties of a device, which reduces tons of the pollution released and energy wasted during manufacturing. Yet the Zonbox still brings you the ultimate value: information," says Case.

> Toshiba notebook computers, like the Portégé R500, start at $1,999, and are made from low-toxin parts that comply with RoHS standards. toshibadirect.com.


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6 GET OFF THE GRID

To conserve energy, the goal for purists is to "get off the grid"—that is, to stop using electricity from public utilities, which rely mainly on coal-fired power plants. Fortunately, Case says, "solar technology is becoming more affordable." It's looking cuter, too. Take the Solio hybrid cell phone charger. Its battery can be charged by either the sun or a home power outlet. The Solio has an array of different connection "tips," making the device compatible with almost any phone, from a Motorola to a Nokia. Thus you can get a new phone without having to buy a new charger. That's no small savings, according to Christopher Hornor, CEO of Better Energy Systems, the makers of the Solio: "The energy it takes to manufacture, transport, and dispose of one conventional charger is sixty times greater than the energy required to produce one Solio tip."

^ In hot pink, the Solio Universal Hybrid charger is eco-eye candy. Also available in white, silver, or black. $100. For more on Solio's environmental work: solio.com.

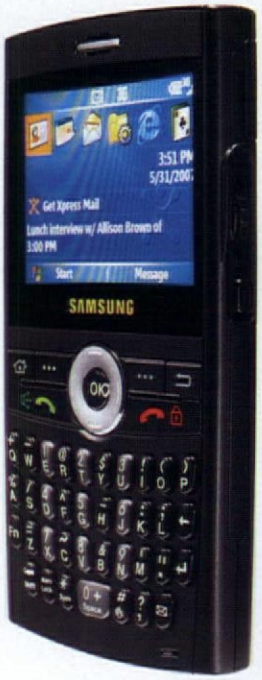


7 PARE DOWN ON GADGETS

Converging multiple technologies into one device is a tidy way to lower the number of electronic products in your home. "Less product means less waste, less energy," Zem Joaquin says. Joaquin loves Motorola's DCT6412, a cable box and DVR tuner with HD technology. "It's sleek, and it uses less power than a conventional 60-watt lightbulb," she says. Chris Byrne of NHT, Inc., is hesitant: "Convergence has great potential, but in most cases one component is much weaker than the others. The technology is just not there yet." Yahoo! Tech's expert, Becky Worley, suggests that eco-conscious buyers bide their time. "Older converged technologies, like printer-fax-phone combinations, are a good investment, since they've stood the test of time," she says. "Convergence may be the wave of the future, but I wouldn't recommend buying, say, a TV that connects to everything right now. That technology is changing so rapidly. The worst thing consumers can do if they want to be green is to churn through products that have no longevity."

^ Motorola's DCT6412 is a DVR and cable box in one. For cable providers: broadband.motorola.com/dvr.

> Samsung's new BlackJack cell phone brings you the Internet, Bluetooth, and a world phone in one. At AT&T stores. att.com.



AN ELECTRONICS RECYCLING GUIDE

Electronics now account for a huge percentage of the toxic waste that goes into the world's landfills and incinerators. Here is a guide to companies and organizations dedicated to reversing that trend.

- **DELL** offers recycling, trade-in, and donation options for computers, components, and accessories. dell.com/recycle.
- **APPLE** has a take-back program for used Apple gear. apple.com/environment/.
- **HEWLETT-PACKARD** recycles computers, printer cartridges, hardware, cell phones, and more. hp.com/recycle.
- **TOSHIBA** has trade-in and recycling programs for used electronic equipment, computers, and batteries. reuse.toshiba.com.
- **BEST BUY** and **IKEA** have drop-off recycling kiosks for used electronics gear and accessories, from CDs and lightbulbs to cell phones and chargers to printer cartridges. For Best Buy recycling events near you, go to bestbuynewscenter.com. For IKEA locations, go to ikea.com.
- **PLUG IN TO E-CYCLING** Many manufacturers and retailers have partnered with the Environmental Protection Agency to help consumers donate or recycle their used electronics. epa.gov/epaoswer/osw/conserve/plugin/.
- **COLLECTIVE GOOD** Through this organization you can donate your old cell phones, pagers, and PDAs to a charity of your choice. collectivegood.com.
- **BATTERY SOLUTIONS** Use its Pail-Mail system (or sealed double plastic bags) to send in almost any type of battery for recycling. You can buy, fill, and return a 2-gallon Pail-Mail container for $8, plus the cost of shipping. batterysolutions.com.
- **GREENDISK** Buy a Technotrash can, which will accommodate up to 70 lbs. of electronics detritus, from scratched CDs to broken iPods and smashed digital cameras. Greendisk will collect your Technotrash can and ship it via Federal Express or the postal service to the organization's recycling facility. Cans start at $50. greendisk.com.


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Living Well | Dealing in Dirt

GETTING FROM KITCHEN SCRAPS TO THE HOLY GRAIL OF COMPOST IS TRICKIER THAN PUTTING OUT THE TRASH BUT A LOT MORE REWARDING

BY SUE HALPERN AND BILL MCKIBBEN



Eggshells, onion peels, and other detritus seem meant for the compost bin, but there's more to getting them to decompose into usable soil than simple benign neglect.

WHEN OUR DAUGHTER was about 3 years old, she liked to sing a song called "Dirt Made My Lunch," which always left us feeling a tiny bit inadequate. Dirt had indeed made her lunch, but not our dirt. Our dirt was thin and starved of micronutrients. Our dirt yielded two-inch corn and a single eggplant. Our dirt was mostly rock. Finally, when we realized it needed a boost, we bought some two-by-sixes and built a three-sided bin into which we tossed prodigious amounts of kitchen scraps and grass clippings, expecting that in a few months' time we'd have a gorgeous pile of rich, sweet compost and, a few months after that, a cornfield. We loved being able to cut down on the amount of trash that was hauled away in plastic bags each week, and loved that nothing we weren't eating was going to waste and that we were in the business of producing our own organic fertilizer.

The problem was that we never got compost—we got a backyard landfill. The local bear liked it and our dog liked it, but our neighborhood microbes couldn't be bothered. The theory behind composting is that microbes break down the organic material, heating it up and breaking it down even more. We were unable to prove it.

A few years later we bought a recycled-plastic tumbler-type composter. We live in a cold climate, so we figured that the black plastic would absorb sunlight and give our compost a jump start. We threw in eggshells and tea bags and onion skins and chopped-up snap pea vines. We gave the whole thing a turn now and then. We let it stew over the winter, then opened the door in the spring, hoping to find the cylinder filled with the soft brown stuff. Instead, we found . . . sludge. And flies. We closed the hatch and went down to a local farm to harvest a ton of professionally produced Moo Doo.

Making compost is harder than it looks. Organic matter decomposes, so you might think that simply piling all the excess from your kitchen and your yard into a big heap will do the trick—and it will, if you can wait a few years, and if it doesn't rain too much or too little on your pile, and if you remember to turn it every so often, and if you don't keep adding new material. The problem is that most of us don't have a few years to wait. Thus the need for what's known as hot compost, which can be readied in about five weeks.

The other problem is that composting is essentially a chemistry experiment, and for the experiment to work, it needs more attention than we had ever paid.

"One basic thing that's not given enough credit is how much carbon you're adding to your pile," cautioned Nancy Hulett, Vermont's Master Gardener Program coordinator, whom we called this spring for a lifeline. "You need to have more carbon than anything. Anything that's brown, that's old and decomposing already. Like last fall's leaves. Rake them up and put them in a barrel near your pile so you can add them as you need them. If you don't

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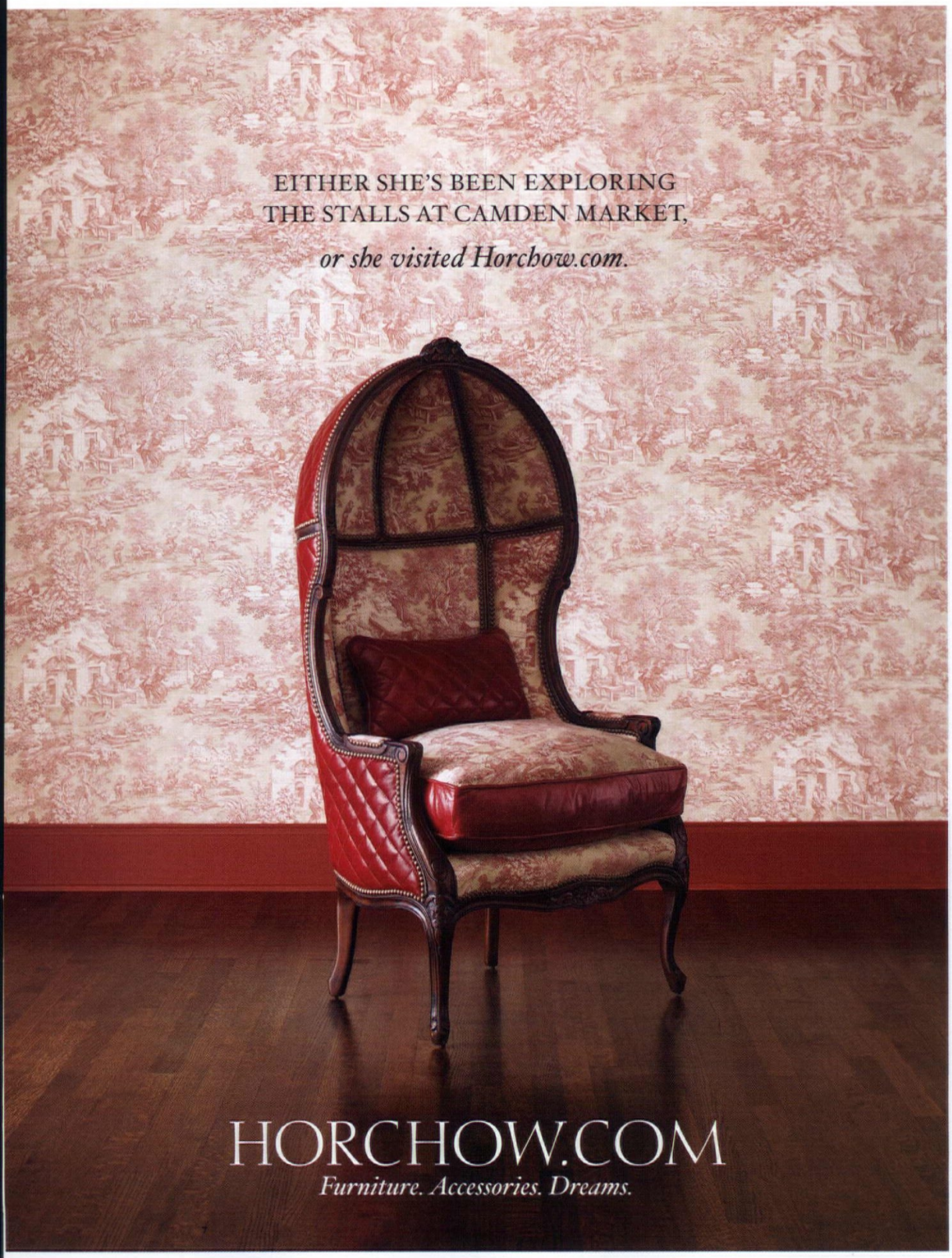


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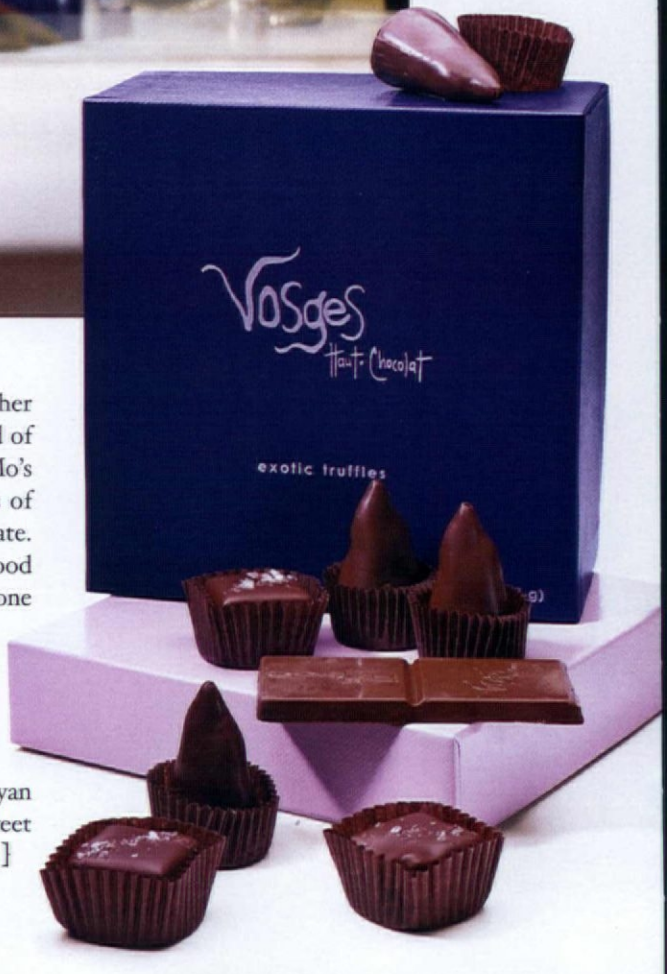
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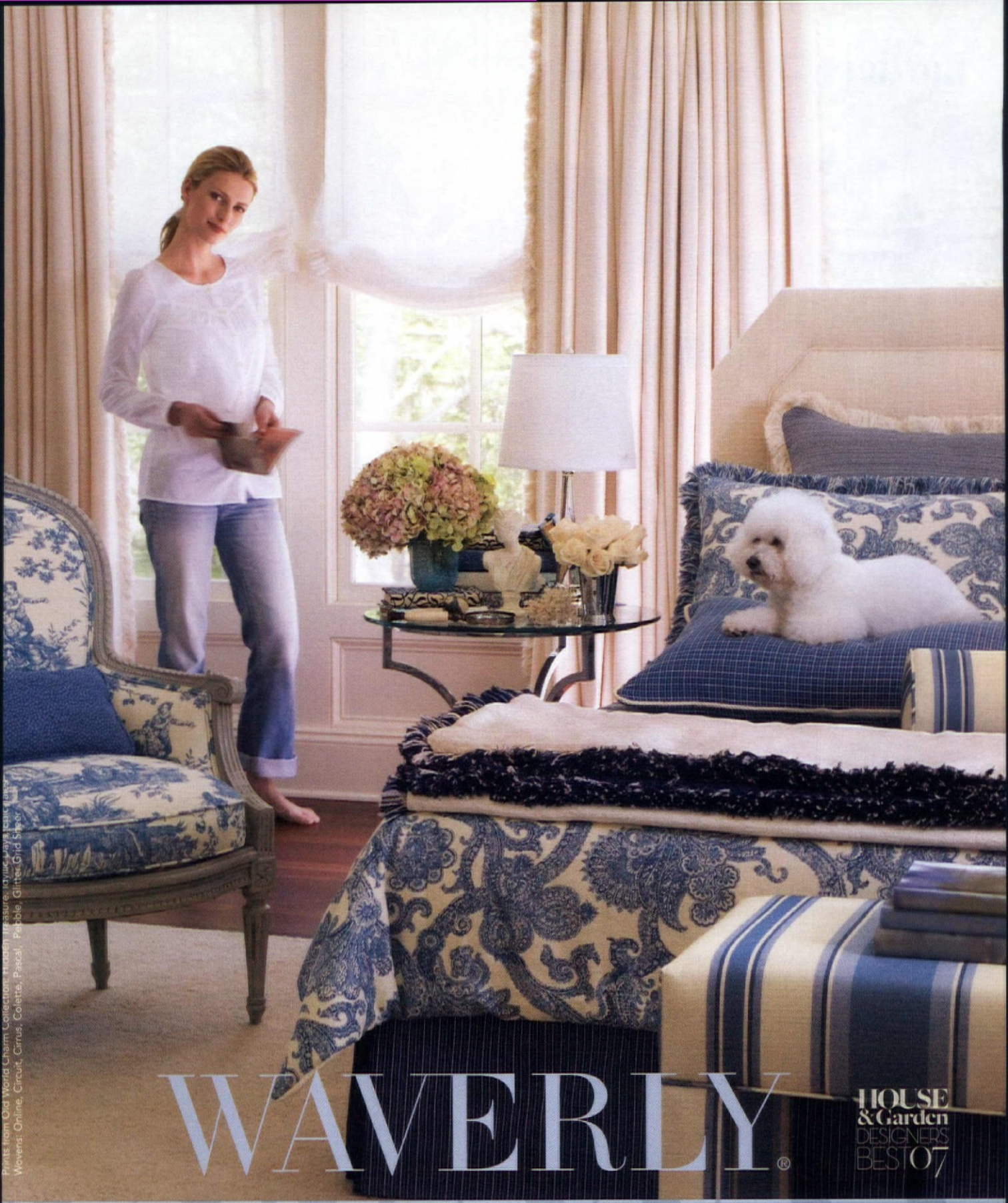


Katrina Markoff, surrounded by Chinese takeout bins filled with chocolate at the Vosges Haut-Chocolat boutique in SoHo, NYC. For other boutique locations, visit vosgeschocolate.com. ▷



Vosges Haut-Chocolat

Katrina Markoff, owner and founder of Vosges Haut-Chocolat, and her sister, Natalie, who does PR for Vosges, are innovators in the world of chocolate. If this sounds like hyperbole to you, try a bite of their Mo's Bacon Bar ($7 for a 3-oz. bar), which is made with crunchy bits of applewood-smoked bacon, alder-smoked salt, and deep milk chocolate. (The combination was inspired by Katrina Markoff's favorite childhood dish: chocolate chip pancakes, bacon, and maple syrup.) Vosges's Collezione Italiano ($37 for a box of 9 pieces) features the earthy, tannic flavors of ingredients from the Mediterranean, such as balsamic vinegar, olive oil, and Tuscan fennel pollen. My favorite chocolate, the Rooster truffle, shaped like the craggy peaks of northern Italy, is made with Taleggio cheese and has a shelf life of only seven days. For a more classic flavor combination, try the organic peanut butter bonbons. Himalayan salt and Fleur de Sel add subtle crunch and balance to these creamy sweet treats ($27 for a box of 9 pieces). [888-301-9866. vosgeschocolate.com]



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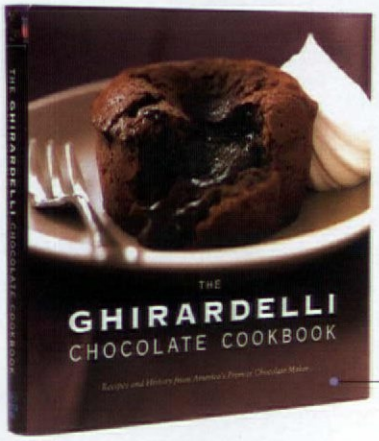
The Chocolate Society is based in London and churns out some surprising mouth-watering chocolates. Take the Wicked Hokey Pokey, a special recipe that enshrines a chunk of honeycomb in a layer of superbly rich and bitter dark chocolate made with 70 percent cocoa (about $14 for a 9-oz. bag). Another favorite is the hot chocolate dark bar; infused with hot pepper, it leaves a spicy tingle on your tongue once you've finished it off (about $6 per 2-oz. bar). In London, 011-44-845-230-8899. chocolate.co.uk.



Artisan du Chocolat These chocolates are sophisticates. The liquid salted caramels brim with runny caramel sealed inside a dark chocolate shell (about $27 for a box of 32 pieces). For palate refreshers, try the mint O's: dark chocolate disks stenciled with Moroccan patterns and filled with mint-leaf-infused ganache (about $27 for a box of 20 pieces). For elegance: the South Sea pearls are layers of dark and white chocolate coated in sugar that glows like a jewel (about $30 for a 7-oz. box). In London, 011-44-20-7824-8365. artisanduchocolat.com.



Pierre Marcolini Chocolatier takes rocky road to new lengths with its wildly popular Guimauve à la Vanille Enrobée de Chocolate, a moist, fluffy marshmallow dipped in sharp dark chocolate ($16.50 for a box of 6 pieces). Marcolini's Palet Fins—grand cru chocolate thins filled with different flavored centers—are one of a kind. Marcolini might be the only chocolatier who manages to fill such impossibly thin pads of chocolate with big-flavored, gooey centers, such as chestnut tree honey, liquid caramel, or almond praline ($21 for a box of 8 pieces). In NYC, 212-755-5150. marcolinichocolatier.com.



The Ghirardelli Chocolate Cookbook has always been for chocolate lovers. This revised edition is full of tempting recipes ranging from the classic, like crunchy mud pie and chocolate truffles, to the adventurous, like chocolate martinis, bing cherry brownies, and Mexican hot chocolate. $13.60 at amazon.com.

houseandgarden.com For recipes and food news, see Lora Zarubin's blog, **Eating Around.**



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THE FAMOUS LOS ANGELES SUBURB THAT SURROUNDS TOM JONES'S MORAGA VINEYARDS HAS NOTHING ON HIS WINES WHEN IT COMES TO QUALITY AND EXCLUSIVITY BY JAY MCINERNEY



The steep Moraga Vineyards are planted on chalky soil similar to that of Bordeaux. The complex, old-world style of the wines also resembles those of Bordeaux.

WITH THE POSSIBLE exception of the little vineyard near Montmartre, in the heart of Paris, Moraga Vineyards may qualify as the most unlikely patch of vines in the world. "A grapevine doesn't know its address," says Moraga's Tom Jones, the former CEO of Northrop Corporation. Which is a good thing, because vines need a hell of a lot of discipline, and if Jones's vines knew their address, there would probably be no dealing with them—they'd be getting agents. I almost hate to mention Moraga's location, because the wines speak for themselves—in very refined tones—and bear comparison with the best of Bordeaux. But the fact is that Moraga is located in the heart of Bel Air, in Los Angeles, amid some of the most expensive and desirable real estate in the world.

"I'm sick of that 'Hollywood and vine' stuff," says Jones, a handsome 87-year-old who would rather talk about his soils than his zip code. Moraga's wines show a subtle, complex, old-world style; Jones himself has a quiet patrician demeanor. His bond with the land is palpable. "My wife and I are California born and raised," he says, standing at the base of his steep vineyard, which is bordered by chaparral and wild oak. Chickens peck the dirt nearby. It's hard to believe Rodeo Drive is 15 minutes away. If not for the tennis court cantilevered out over the hillside on a neighboring property, or the Getty Museum across the canyon, you could easily imagine you were in an older, wilder California.

"I was born and raised in Pomona when it was just agriculture, including vines," Jones says. "We bought this place because it was a piece of Old California." The property was a former horse ranch owned by Victor Fleming, the director of *Gone with the Wind* and *The Wizard of Oz*. Director Howard Hawks lived next door. "There used to be a lot of small horse ranches in the canyons," Jones says.

Jones and his wife are longtime Francophiles and oenophiles; in his position as chief of Northrop, he attended the Paris Air Shows and used these occasions to visit some of the great vineyards of France, including Château Margaux, where he had lunch with the legendary French oenologist Émile Peynaud. "We noticed a similarity between our soils and the soils of Bordeaux," Jones says. "We have calcareous sandstone from

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ancient ocean floors. The Los Angeles basin was under the ocean for millions of years." Jones scoops up a chalky fossilized snail shell to illustrate the point. Research also revealed that the canyon enjoys a unique, grape-friendly microclimate with an average of nine inches more annual rainfall than arid downtown Los Angeles and cooler nighttime temperatures than in other parts of the city.

While much of Bordeaux is relatively flat, the steep hillside of Moraga Canyon is reminiscent of the best vineyards in Côte Rôtie or Chianti. In 1978, 20 years after he bought the property, Jones succumbed to the temptation to plant grapes. Eventually he found that the lower-elevation canyon gravels were better suited to sauvignon blanc than to cabernet sauvignon. Early vintages were trucked up to Napa and vinified by Tony Soter, the presiding genius of Etude (since replaced by Scott Rich). From the beginning, Jones was determined to make a world-class wine. "We knew we couldn't compete on price," Jones says. "We had to compete on quality. But some of the best wines in the world are made in small quantities. Look at Romanée-Conti, which is four point four acres."

Early vintages of Moraga received praise from Jancis Robinson and Robert Parker, and Moraga became one of the first California wines featured on the wine list of Alain Ducasse's three-star Paris restaurant. Former Ducasse sommelier Stephane Colling, now the wine director at the Modern in New York, calls Moraga his favorite California winery. "It's like California beyond," he says. "The wines have so much more depth and character than most California wines. For me the white is incredibly refreshing, and the red is like a cross between Latour and Margaux." Anyone who wishes to discover how well these wines age can do so at the Modern, which has vintages back to the '80s. The oldest I've tasted, from the early '90s, are wonderfully complex.

THE OENO FILE

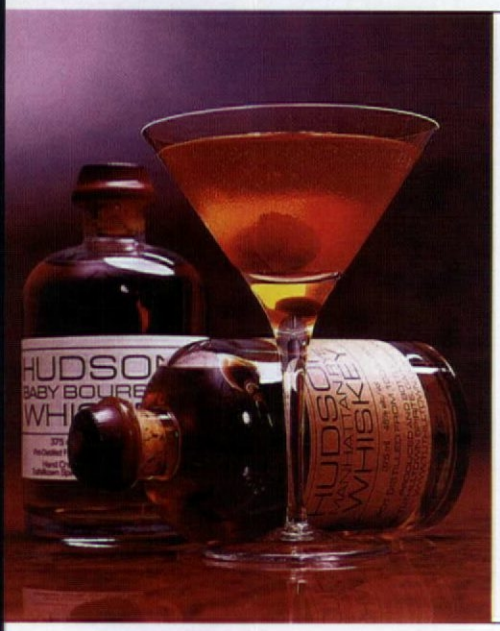
Moraga wines are made in tiny quantities, usually fewer than 700 cases for the red and less than half of that for the white. Wally's Wines in Los Angeles is the best source for both. wallywine.com. For mailing list information, contact Moraga directly at moragavineyards.com. Some other favorite California cabs and sauvignon blancs:

- **2005 Chateau St. Jean La Petite Étoile Vineyard Russian River Valley Fumé Blanc** From one of the pioneers of Sonoma, one of the best white wine vintages in its history, a terrific sauvignon blanc. chateaustjean.com. $20
- **2006 Long Meadow Ranch Sauvignon Blanc** A crisp, refreshing, organic hillside sauvignon blanc with honeydew melon on the nose and a hint of pink grapefruit in the mouth. longmeadowranch.com. $18
- **2003 Mount Veeder Winery Reserve** From a mountain vineyard high over the Napa Valley, this is a brooding cabernet blend with great depth that will take a few years to reveal its potential. mtveeder.com. $80
- **2004 Spottswoode Estate Cabernet Sauvignon** A beautiful organic expression of cabernet from this small, historic, family-owned estate. spottswoode.com. $110.

For information about buying wine, go to houseandgarden.com and click on Wine and Food.

Despite praise for earlier vintages, Jones knew that to get the best out of his grapes he needed an on-site winery. Before he approached local authorities, he and his wife canvassed 106 neighbors to explain their plan. The winery was completed just in time for the 2005 harvest, when Moraga became the first commercial winery to be bonded in the city of Los Angeles since Prohibition in 1920.

As ambitious as he is about the quality of his wines, Jones is surprisingly demure about publicizing them, in part because he sells all he can make (about 700 cases of the red, even fewer of the white) to a loyal mailing-list clientele and a few select restaurants. "We try to keep a low profile," he says. When I showed up with Colling last year, Jones was taken aback to learn that I was a journalist, and he initially tried to discourage me from writing about the place. But after seeing the property and tasting the 2003 red and the 2005 whites, I felt compelled to share the secret of Moraga, despite the rarity of the wines. The red might have reminded me in some ways of a Margaux, the white of a white Graves. But in the end, as with all great wines, it is the singularity of Moraga—the voice of the land, unlikely as it is—that makes its story worth telling. □



At the Bar

NORTHERN LIGHTS

Thank goodness for crabby neighbors. When Tuthilltown's Ralph Erenzo bought property in Gardiner, NY, in 2001, he planned to open a campground. Locals objected, so Erenzo decided to try his hand at hooch. His friend Brian Lee came in as partner. The two bought a German pot still and began tossing the best local corn and grains into it to see what would come out. The results are superb. This year, Tuthilltown bottled its first oak-barrel-aged Hudson Baby Bourbon. Purists might say that only corn liquor from Kentucky should be called bourbon, but no one would deny the name to this hearty, smooth, hay-scented whiskey, which has more subtlety than its sweeter southern cousins. Also new: Hudson Manhattan Rye, a more aromatic sip than Canadian or Maryland rye. On this field, the Yankees win. $39 per 375 ml bottle. [tuthilltown.com]


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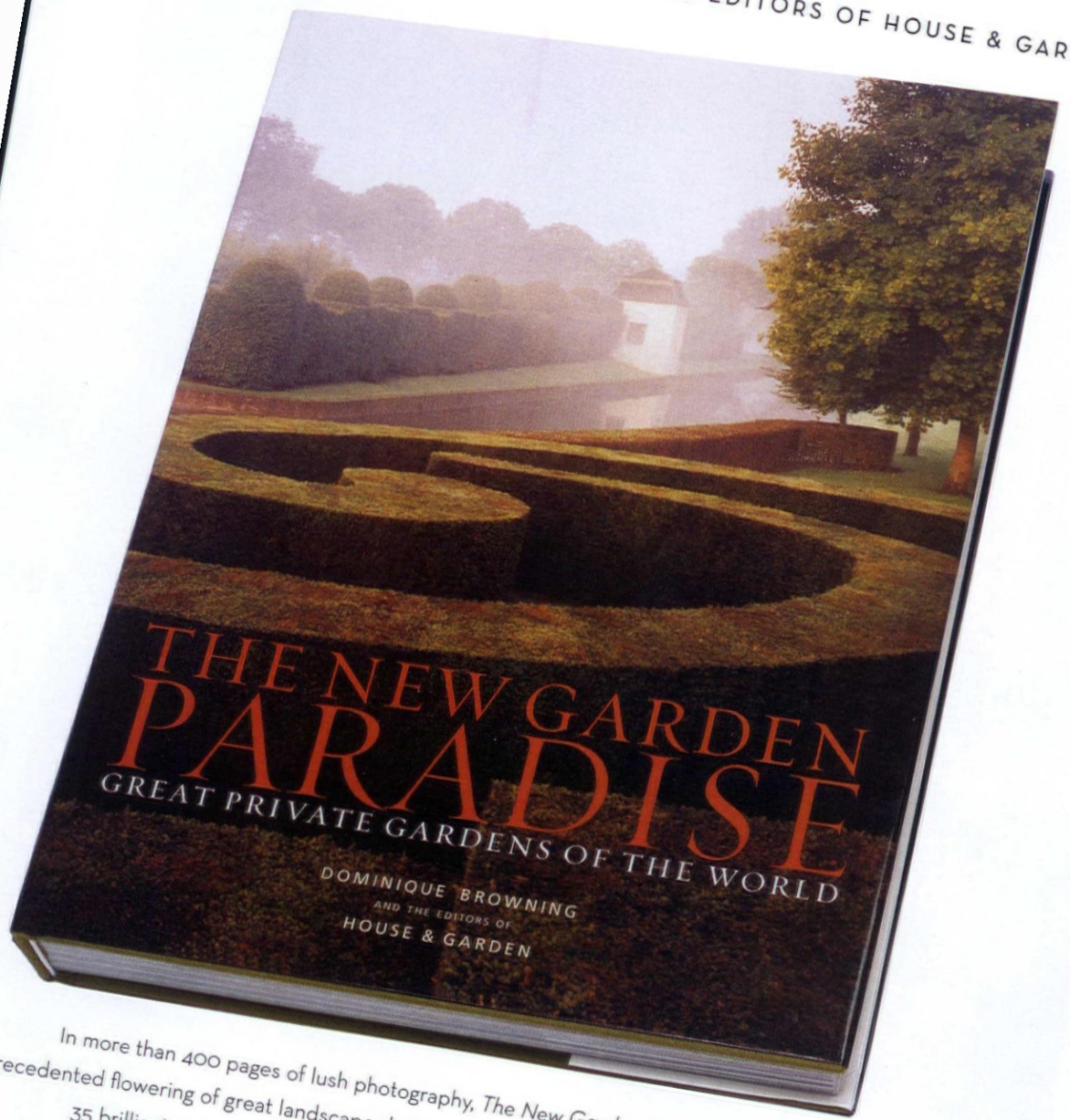
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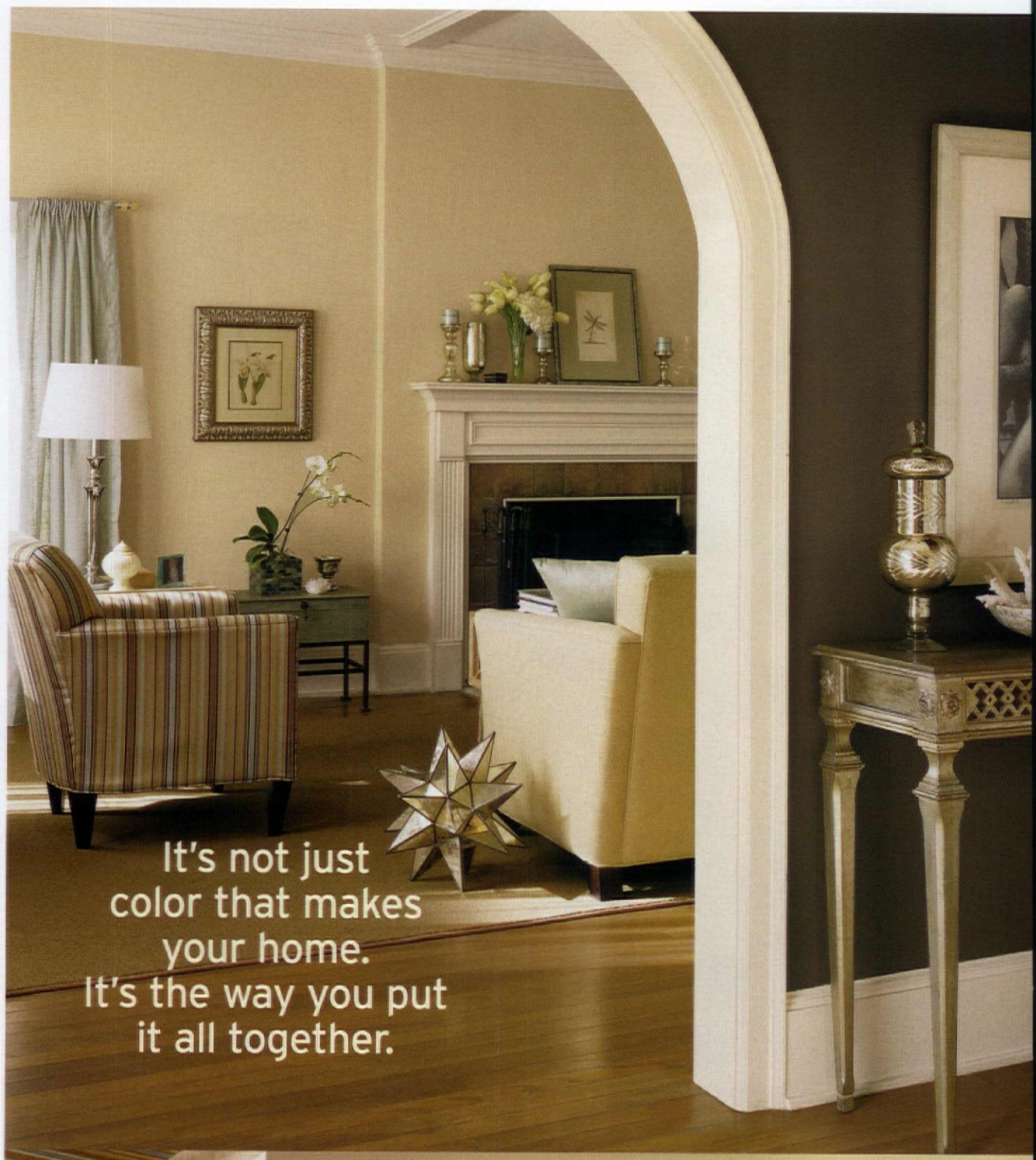
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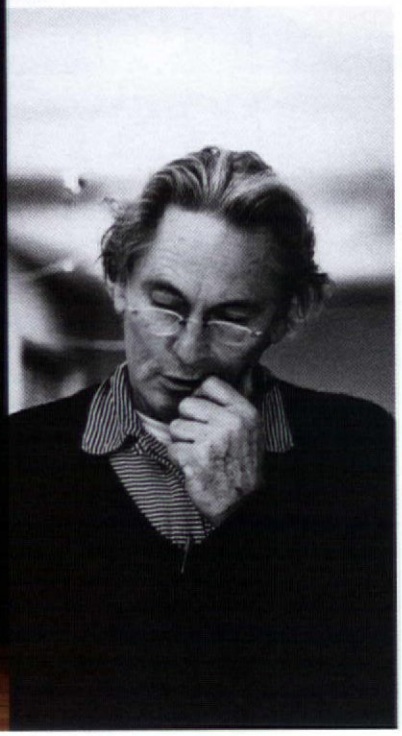
what we're seeing

MUSEUMS | DESIGN | CONTROVERSY | ART & CRAFT | DESIGN DATEBOOK

edited by gregory cerio



MUSEUMS



"It started forty years ago in Venice, after lunch with a bottle of wine I had to myself," Ingo Maurer says of his career in lighting design. Inspired by the famed quality of that city's daylight, Maurer wondered what he could do with man-made light. "With artificial light you can create emotions and comfort people," Maurer says. "It's interesting to be able to make people feel better." On September 14, New York's Cooper-Hewitt, National Design Museum unveils "Provoking Magic: Lighting of Ingo Maurer," a retrospective that showcases Maurer's wit and his chameleonic ability to fluctuate between the minimal and the ornate. The 50-odd objects in the show, which Maurer helped curate, include pieces from his gossamer paper MaMo Nouchies series (see his Ysmen lamp, far left), plus limited editions such as his Porca Miseria! chandeliers—frozen explosions of china and cutlery. Maurer added bits of techno-magic: a Thomas Edison hologram; portraits of Andrew and Louise Carnegie that speak and move their eyes. For Maurer, it's part of the fun of design. "I love to be provoked, and I like to provoke," he says. "Telling aesthetic fairy tales is what I do." [cooperhewitt.org] —KATE AULETTA

DESIGN

This fall the Noguchi Museum in Queens, NY, presents "Design: Isamu Kenmochi and Isamu Noguchi," exploring the fertile relationship between the esteemed artist and one of Japan's premier postwar industrial designers. During the 1950s, the two worked closely together, for two years at the Industrial Arts Research Institute in Japan. The collaboration sparked a lifelong friendship. "There was a real synergy," says Bonnie Rychlak, curator of the Noguchi Museum. "Both struggled with the idea of the Japanese modern aesthetic in postwar culture—how to maintain the rich Japanese artistic history but also move forward." This cross-cultural exhibition will bring together furniture, design objects, drawings, and photographs, including pieces that have never been seen in the United States. One highlight is a reproduction of the Basket chair, right, which Noguchi and Kenmochi designed together. Only five were made; none exist today. The museum worked with Tetsuo Matsumoto, president of Kenmochi Design Associates, and historian Hitoshi Mori to replicate this intricate chair by consulting photographs. Constructed of woven bamboo and bent iron, it symbolizes the union of Japan's rich craft tradition with Western modernism and technology. The exhibit offers insight into a seminal moment in the history of design in postwar Japan. September 19 through March 16, 2008. [noguchi.org] —MELISSA OZAWA





CONTROVERSY

Robert Moses's image as a megalomaniacal despoiler of landscapes has been reconsidered of late, but it took Donald Trump to cast New York State's famously bullying urban planner as the good guy in a land development fight. In 2005, Long Island restaurateur Steven Carl won the bidding to replace the deteriorating Boardwalk Restaurant at Jones Beach, the state park Moses opened in 1930 on the island's Atlantic shore. (The park was added to the National Register of Historic Places two years ago.) By the time Carl unveiled designs last year, Trump had come in as his partner and the project had become a behemoth, called Trump on the Ocean, that will focus on large and lavish catered events. As Trump crowed: "There will be nothing like this in the United States."

And nothing else like it in the park. Local watchdogs charge that the restaurant is out of character with the gracious Art Deco amenities Moses built as the common man's answer to Long Island's Gold Coast estates. "It's huge," says Alexandra Wolfe, of the Society for the Preservation of Long Island Antiquities, "and only nods to the style of the Moses-era buildings." The seven-foot sign Trump wants, she adds, betrays Moses's ban on advertising. Park officials seem to sympathize with Trump: a catering facility must accommodate large weddings to be profitable, they say, and to their eyes its design fits the park's motif. Complaints did force Trump to give walk-in diners a space with an ocean view, and the flap has revived a push for a long overdue master plan for park renovation. As construction began recently, the only winner seemed to be Trump—and Moses. "As bad as Moses was," says Wolfe, "he did something for the people." —PAUL O'DONNELL

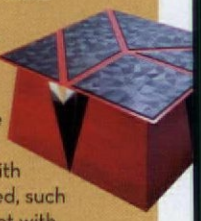
ART & CRAFT

Maverick decorators aren't the only ones with a talent for vivid color. Look at the kaleidoscopic shades of green, orange, red, and black in the ceremonial masks on view in "Listening to Our Ancestors: The Art of Native Life Along the North Pacific Coast," an exhibit that opens September 12 at the Smithsonian National Museum of the American Indian in New York. Vibrant hues were important elements in the rites of these Native American communities. "The masks are so theatrical," says Mary Jane Lenz, a museum curator. "They were meant to dazzle crowds with the power of their beauty." More than 400 objects from 11 native communities are on display, including carved bowls, war clubs, and robes. The stars of the show are dazzlers like the Tlingit hat, right, painted in luminescent blue and orange and festooned in sea lion whiskers. [nmai.si.edu] —MICHELLE HERRERA MULLIGAN

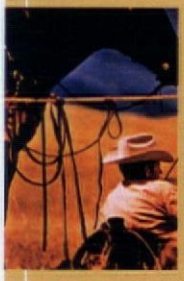


DESIGN DATEBOOK

JUNE 28 TO OCTOBER 28
"INSPIRED BY CHINA: CONTEMPORARY FURNITURE MAKERS EXPLORE CHINESE TRADITIONS," MUSEUM OF ARTS AND DESIGN, NYC The brainchild of the Peabody Essex Museum, this show includes 27 masterpieces of Chinese furniture, some dating from as far back as the 16th century, paired with 27 new pieces they inspired, such as Michael Cullen's Quintet with Cracked Ice table, above. madmuseum.org.



AUGUST 31 TO JANUARY 27, 2008
"INFINITE ISLAND: CONTEMPORARY CARIBBEAN ART," BROOKLYN, NY A regional overview of the dynamic, multifaceted art—some lyrical, some hard-edged—that has emerged from a part of the world where different cultures and traditions have mixed, melded, and clashed as nowhere else. brooklynmuseum.org.



SEPTEMBER 28 TO JANUARY 9, 2008
"RICHARD PRINCE: SPIRITUAL AMERICA," GUGGENHEIM MUSEUM, NYC Prince's work is a lightning rod for postmodern criticism. This exhibition focuses on his paintings, sculptures, and photographs, which include his famous *Cowboy* series. guggenheim.org.

SEPTEMBER 14–16 GARDENFAIR, WINTERTHUR MUSEUM AND COUNTRY ESTATE, DELAWARE This impressive autumn fair features one-of-a-kind plants, tools, and garden antiques from the country's best nurseries and purveyors. New and seasoned gardeners can come and enjoy a variety of programs, lectures, and workshops. winterthur.org.

SEPTEMBER 15 OPENING OF THE NEW ANNEX OF THE PHILADELPHIA MUSEUM OF ART New exhibition space has been created in a landmark Art Deco building (renovated by gallery design specialists Gluckman Mayner Architects) across the street from the grand neoclassical museum. Inaugural exhibits cover fashion, modern design (such as the "Proust" armchair by Alessandro Mendini, right), and the photography of Alfred Stieglitz. philamuseum.org. —GERALDINE DE PUY



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THE GRAY LADY LIGHTENS UP

RENZO PIANO'S *NEW YORK TIMES* TOWER LETS THE SUN SHINE INTO A NEWSPAPER IN NEED OF TRANSPARENCY

by martin filler



The lower half of the 52-story Times tower, opposite page, is occupied by the Times Co., with the upper portion leased to other tenants. On the south elevation, a central panel of horizontal ceramic bars acts as a sunscreen. ■ The stairway of the double-story employees' dining room, this page, complements the exterior's X-bracing.

PHOTOGRAPHED BY FLOTO + WARNER



THOSE OF US who believe that architecture inevitably reveals much about those who commission it will find countless clues in the new headquarters of *The New York Times*. America's "newspaper of record" has had a rough time of it in the 15 years since Arthur Sulzberger Jr. became hereditary publisher in 1992. His watch has been punctuated by a series of editorial scandals—the curious case of Jayson Blair, fabulist reporter, being only the most publicized. That seems a naughty caper next to the *Times*'s Whitewater fishing expedition, its prosecution of physicist Wen Ho Lee, and, worst of all, Judith Miller's credulous coverage of Iraqi WMDs, which helped legitimize the biggest foreign policy disaster in American history.

But despite its tarnished reputation, the *Times* still isn't chopped liver. The wholesale decline of



American daily print journalism has made the so-called Gray Lady seem more authoritative than ever, and in many areas the paper's influence remains incomparable. That no American corporation is more self-conscious about its image than the New York Times Company is underscored by its dazzling new billion-dollar building in midtown Manhattan a few blocks southwest of its century-old digs on West 43rd Street, near eponymous Times Square. Designed by Renzo Piano in conjunction with the New York firm Fox & Fowle (which designed the Condé Nast building at 4 Times Square), it rivals in architectural ambition Norman Foster's Hearst Tower of 2000–2006, a mile north on Eighth Avenue.

The 52-story high-tech Times structure, by the world's most sought-after museum designer,

The Gray Lady puts on new colors in the ground-floor lobby, above, which is painted marigold yellow and tomato soup red. ■ The workstations, left, faced with cherrywood, were made in Italy and designed by Gensler. Light from the window walls can be modulated by computer-operated shades. ■ An outer curtain wall of immovable horizontal ceramic rods set 18 inches away from the windows, below, acts as an additional sunscreen.



signals a major shift in the paper's visual culture, which long seemed to take perverse pride in working conditions that ranged from shabby to slovenly. Years ago, when I visited the paper's offices and asked for Ada Louise Huxtable's office, my request was greeted by laughter as I was shown the architecture doyenne's forlorn desk amid the crammed but wide-open newsroom. Things couldn't be more different in the new Piano tower, where floor-to-ceiling window walls surround each floor, giving the interiors dramatic views of the city in all directions and flooding the offices with daylight. An elaborate system of computer-operated sensors is meant to control window shades automatically, although soon after staffers began to move in this spring, the Times intranet was buzzing with complaints about light control and a host of other technical glitches, most of which can be easily resolved.

In place of the grubby desks at the *Times* of old, sleek Italian-made cherrywood cubicles (by the Times's interior design firm Gensler) exude an almost Shaker-like simplicity and warmth. It is a tribute to Piano's architectural skill that his strong interior scheme overrides Mylar birthday balloons and Chia Pets. The most dramatic part of the tower's interiors is the employee cafeteria, a breathtaking two-story-high space that runs the entire north-south length of the building on the east side of the 14th and 15th floors. With a balcony on the upper level and food service facilities tucked neatly out of sight next to the vast dining area, this glamorous lunchroom is meant to serve as a kind of piazza where people can intermingle, a conscious decision to promote collegiality at

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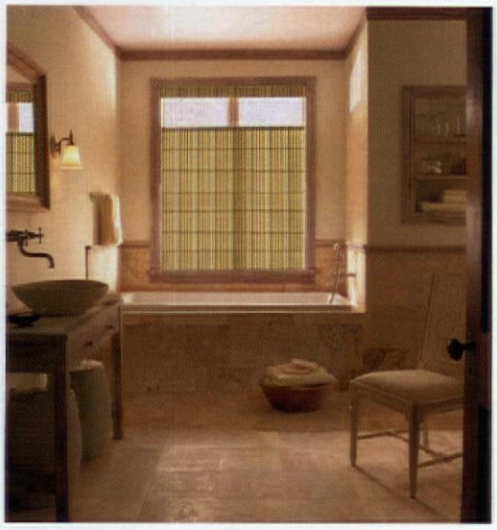

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ARCHITECTURE

a paper long known for its hierarchy and competitive fiefdoms.

It's not customary to begin a discussion of such a conspicuous urban landmark with its interiors, but this seems the fairest way to evaluate a structure that is far less successful in its impact on the skyline. This commission was the result of a limited invitational competition in which the four finalists included Frank Gehry and Piano. Gehry's proposal for a high-rise sheathed in an undulating cascade of translucent glass has been the best design of his post-Bilbao period, a reinterpretation of the high-rise every bit as radical as his epochal rethinking of the modern art museum.

Despite a groundswell of support among the Times rank and file for the Gehry scheme, and the initial support of the paper's then architecture critic, Herbert Muschamp, Gehry and his partner on the project, David Childs of Skidmore, Owings & Merrill, withdrew from the contest, believing, as Gehry told me at the time, that the client's real estate developer, Bruce Ratner, would not be up to Gehry's singular vision. The job then fell to Piano. Championed by many as the anti-Gehry who can save architecture from anarchy, Piano enjoys the imprimatur of high-art patronage without Gehry's unpredictability. The choice was rife with ironies, including Muschamp's lengthy *Times* volte-face in which he rationalized the choice of Piano over Gehry, followed by Gehry's eventually joining forces with Ratner on the controversial Atlantic Yards redevelopment project in Brooklyn.

The exterior of Piano's Times tower lacks the diaphanous quality that gave the models and renderings a great deal of their appeal. The building is clad in what has been described as a double curtain wall, with the enclosing glass elevations supplemented by an outer screen of horizontal ceramic rods to shade the interiors. This update of Le Corbusier's *brise-soleil* ("sun break") has been configured with rectangular openings that from a distance read as windows cut into the facade. The treatment makes the center portion of each elevation look like an applied panel that is treated differently from the corners. Those ends proclaim their structural role with large X-shaped cross-braces that unfortunately mirror those of the Port Authority Bus Terminal directly across Eighth Avenue and tie the Times tower to its dingy context more than Piano could have desired.

The outer screen also seems like a maintenance nightmare in the making. Will those thousands of rods become inviting roosts for flocks of pigeons? The exterior of Piano's reputation-making Georges Pompidou Center of 1971–1977 in Paris (which he designed with Richard Rogers) is enmeshed in a welter of scaffolding, pipes, and ducts that never looks tidy, adding to the dated aura of the post-'60s fun house effects. Gehry's veritable ski slope of curving glass elevations may have needed a team of alpinists to wash it, but it's hard to imagine how Piano's pale gray ceramic dowels can be kept spick-and-span.

The few high-rise structures that Piano has completed thus far, and the Times tower in particular, indicate that he has little innate feel for tall building design. However, it would be wrong to characterize him as a miniaturist whose finest work has been limited to the small art galleries for which he has been universally acclaimed: the Menil Collection and the Cy Twombly Gallery in Houston, the Beyeler Foundation Museum near Basel, and the Nasher Sculpture Center in Dallas. After all, Piano's colossal Kansai International Airport Terminal in Osaka demonstrates his command of massive scale, albeit in a horizontal rather than a vertical format.

The new Times headquarters is by no means a failure, but rather a mildly disappointing work that will soon fade into the scrum of international skyscrapers. Employees of the Times will be grateful to escape the dreary Beaux Arts dump on West 43rd Street and will learn to live with the new building's doodads. And the Times management seems delighted with a scheme that it can point to as the embodiment of a new transparency in the wake of its dark decade and a half. If only such enlightenment was always in the power of architecture to provide. □



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REBELS WITHOUT APPLAUSE

IN TODAY'S VINTAGE DESIGN MARKET, NOVEL, DRAMATIC, INNOVATIVE FORM CAN COUNT FOR MORE THAN A FAMOUS NAME. AN INTRODUCTION TO A FEW HITHERTO UNHERALDED ICONOCLASTS ON THE VERGE OF REDISCOVERY by gregory cerio

FOR EVERY THOMAS EDISON, there are dozens like Chester Greenwood, the inventor of earmuffs. He patented more than a hundred devices, yet few know Greenwood's name.

It's the same in the world of the decorative arts. Some designers achieve a fame that makes their name virtually synonymous with a stylistic movement. Others spend long careers creating original, provocative, beautiful pieces and remain almost anonymous.

Today's market is making up for lost time. Now the unfamiliarity of a designer's name can be a positive. Such a work arrives on the auction block or in a showroom, and to the jaded eyes of serious collectors it is fresh and surprising, and the more iconoclastic the better. "Collectors only want things that are unique or made in small numbers," says New York design dealer Todd Merrill. "The unusual, the sculptural: the *wow* things."

What follows is an introduction to a few designers whose names are little known but whose stimulating work is generating a hum in the collecting world that will soon amplify to a buzz. For now, their work is still relatively affordable. Our bet is, that won't be the case for long.





An Aldo Tura liquor cabinet covered in parchment and decorated with transfer prints, above, sold for $3,000 at Christie's in London last fall. ■ This year, New York's Buck House sold a Tura sideboard with a lacquered goatskin finish, left, for nearly $6,000.

Aldo Tura

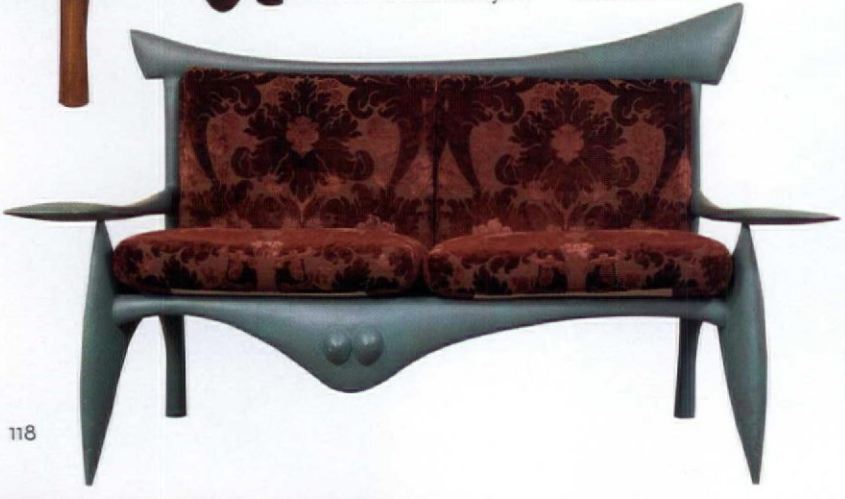
"If Sophia Loren were a piece of furniture, she'd have been made by Aldo Tura," says dealer Deborah Buck, owner of New York's Buck House. "There's something so sexy, so dramatic, so quintessentially Italian about his work." Tura is from the generation of Milanese designers that includes Gio Ponti and Piero Fornasetti. Like the collaborations of that pair, Tura furniture has a sleek modern profile topped with decorative touches—finishes, hardware, transfer-print imagery—that hark back to earlier design periods. Fornasetti had great artistry and wit. Tura's genius was for materials. "He explored more than others: he covered pieces in lacquered eggshell, parchment, dyed goatskin," Buck says. Of these, goatskin is the most visually powerful. "The way the skin takes dye is unique in every piece," Merrill says. A typical Tura sideboard will be a simple form raised on squared-off legs, but the goatskin packs the punch of exotic wood. As a final touch, Tura might add hooped brass door pulls on a Baroque escutcheon. Liquor cabinets and bar carts were a Tura favorite—"Cocktail hour must have been outrageous at that household," Merrill says—and are his easiest pieces to find. A conga-drum-shaped drinks cupboard sold last fall at Christie's in London for approximately $3,000; a goatskin-topped cocktail trolley brought $1,200 this year at New Jersey's Rose Hill Auction Gallery. Larger Tura case pieces appear infrequently. In 2005, a parchment-covered buffet fetched $2,040 at the Rago Arts and Auction Center in Lambertville, New Jersey; a four-foot-tall lacquered cabinet brought $1,800 at the Rago in 2005. Buck says dealers generally charge about $6,000 for Tura case goods—to her mind a whopping bargain. To Buck, Tura is an artist: "He took each element in a piece and made it fresh."


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Philippe Hiquily

Like Isamu Noguchi, the Giacometti brothers, and others, Hiquily is a sculptor who turned his hand to furniture design. Born in Paris in 1925, he studied art under sculptor Jean Tinguely. Hiquily (pronounced *Ee*-kee-lee) worked in metal, creating abstract female nudes with pillowy torsos and spindly appendages. Hiquily didn't belong to any art movement. After some success in the 1950s, he fell into obscurity. In the '60s he began to make furniture. "He used the format of a chair or table to work out ideas about art," says Marcus Tremonto, a specialist for the auction house Phillips de Pury & Company. "You look at one of his side tables and it's basically a sculpture with a flat top." Both Hiquily's art and his furniture are composed of forms that are soft yet hard, futuristic but also somehow primitive. "His work is so elegant; he has such a command of metalwork," says Hugues Magen of Magen H Gallery in New York. "People here have just started to realize his importance." This is borne out by recent auction sales. A bronze Hiquily side table brought $54,940 at Christie's in Paris in 2005; a side table of slightly less distinction sold for $19,200 at Phillips in New York in June 2006. Those who are less choosy about materials should look for Hiquily's furniture in patinated resin. An arresting resin sofa fetched $5,783 at that Christie's Paris sale, while a resin sofa-and-chair combo offered with a low estimate of $10,000 at the Phillips sale last year failed to find a buyer.





A patinated bronze side table with a petrified wood top, left, by Philippe Hiquily, went for $54,940 at a Christie's sale in Paris in the summer of 2005. ■ At the same auction, a Hiquily sofa made of patinated resin, below, fetched $5,783.





Last fall, Christie's in New York sold a '60s patinated brass coffee table by Philip and Kelvin Laverne, top, for $12,000. ■ In May, Wright set a record for the Lavernes' work when a 1976 bronze-over-pewter Tao cabinet with acid-etched scenic decoration, above, brought $51,600.

Philip and Kelvin Laverne

Start with a modern foundation: sleek underpinnings, simple forms. On top, layer eye-catching details: exotic, classical, and ornamental flourishes. This could describe the methodology of such au courant decorators as Muriel Brandolini and Daniel Romualdez. It also describes a piece by the Lavernes, a New York father-and-son furniture and decorative arts team who worked from the early 1950s into the 1970s. Their medium was metal—enameled bronze over pewter was a favorite combination—that was often worked into a basic geometric form. On this platform the Lavernes would use techniques like acid etching and patination to create intricate decorations based on historical motifs: Greek and Roman statuary, scenes of Chinese village life. "Their work introduces a kind of decadence to modernism; it was made for people who turned their back on Bauhaus strictness," says Michael Jefferson, a specialist with the Chicago auction house Wright. "They created furniture in a handmade, substantial style that people gravitate to these days. And each piece has a unique finish. In this market, that means a lot." Philip, who was born in 1908 and died at age 80, studied under the Ashcan School realist John Sloan. Kelvin, now 70, attended New York's Parsons School of Design, where he was tutored in modernism. Philip led the way in materials and graphics; Kelvin set the tone in overall form. "We came from different eras," Kelvin Laverne says. "I like to keep things simple." This year, Wright set the auction record for Laverne design, selling a six-foot-wide etched Tao cabinet for $51,600. Most Laverne pieces fetch a much more modest price. Dining and coffee tables have recently brought auction prices ranging from $4,800 to $12,000. For the work of the Lavernes to reemerge in sync with an interior design sensibility that embraces their stylistic amalgam is a happy coincidence. "We never followed trends," Laverne says. "We just did what we thought was beautiful."

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In fact it was not a new style at all, but a composition of styles from different periods and cultures. Many world-famous structures such as the Chicago Art Institute, the New York Stock Exchange, and the



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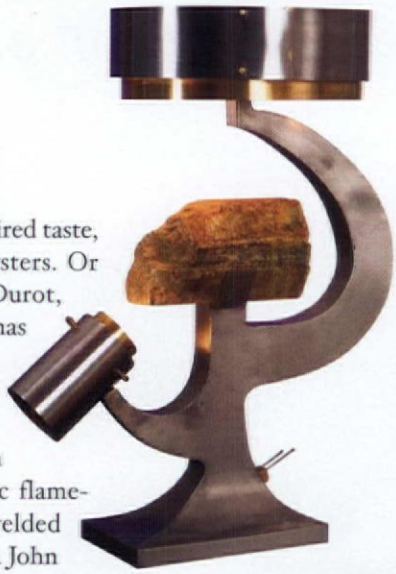
Louis Durot

This French designer's work is an acquired taste, like brussels sprouts. Or perhaps oysters. Or make that sweetbreads. The point? Durot, born in 1939, is an experimenter who has worked in various media and styles, and attracts a distinctive audience in each. His materials have included stainless steel and aluminum, which he has cut into sharp yet naturalistic flame- and leaf-shaped lighting pieces or welded and bent into a chair that resembles a John Chamberlain sculpture. Durot has also made use of a material 180 degrees apart on the physical spectrum: polyurethane resin and foam, which he applies to armatures to create tables and chairs or molds into surrealistic furnishings in the form of human anatomical shapes, such as a settee that looks like creased, pouty lips or a cantilevered lounge chair resembling a curled tongue. In the past year, a nearly five-foot-tall Durot floor lamp sold for $9,000 at Phillips. A 33-inch-high table lamp was recently available at Wright's retail site, Wright Now, for $3,000. Examples of Durot's beautifully sculptural polyurethane La Spiral chair recently sold at auction for prices ranging from $6,000 to $10,000. Surprisingly, many Durot auction lots go unsold. "With Durot, things are not predictable," says Marcus Tremonto of Phillips. "There hasn't been that 'click' in the market." Our Magic 8 Ball says: take advantage.





At a Phillips de Pury & Company auction in New York last winter, a late-'70s 5-foot-tall stainless-steel floor lamp by Louis Durot brought $9,000. ■ At a Wright auction last year, an enamel-coated polyurethane La Spiral chair by Durot, right, sold for $10,800.



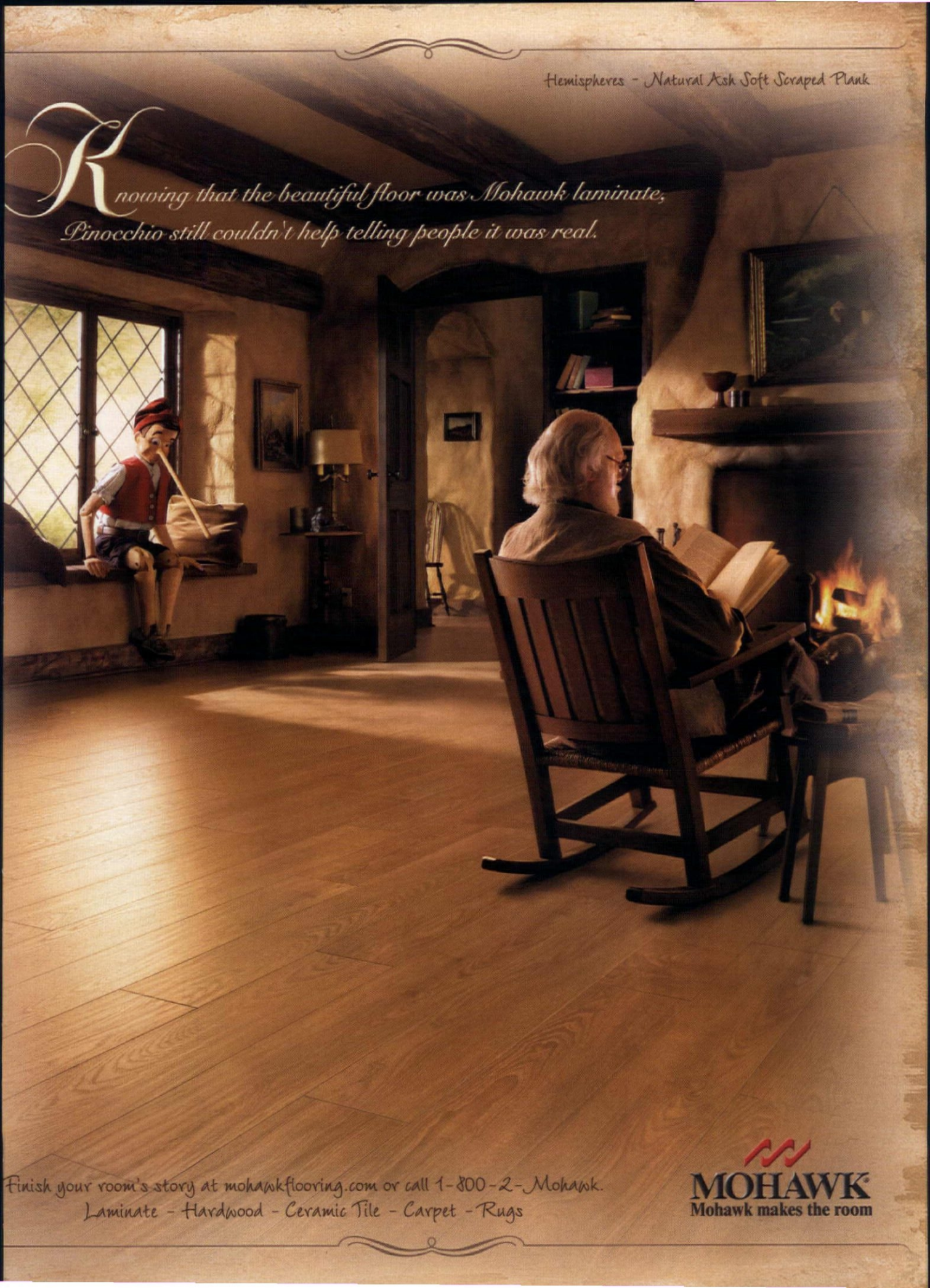


Pieces designed by Ado Chale, available at Galerie Yves Gastou in Paris, include a microscope-shaped steel lamp with a mounted mineral top, priced at approximately $33,500, and a hematite-topped table with sculpted metal legs, above, priced at approximately $50,000.

Ado Chale

The son of a cabinetmaker, Chale (pronounced Shahl) was born in Belgium in 1928 and later trained as a wrought-iron worker. In the 1950s he became interested in mineralogy, which he pursued with the passion of a gifted amateur, teaching himself geology and making collecting forays around the world. He brought back agate from Brazil, fossils and petrified wood specimens from the American West, lapis lazuli from Afghanistan, tigereye from South Africa, and more. In 1966, he opened a small gallery in Brussels where he sold precious and semiprecious stones. Within a few years, all the pieces fell into place—the lessons in furniture making he had learned from his father, his knowledge of metallurgy, his love of minerals—and Chale found his calling as a designer. By the early 1970s he was running a full-time atelier, which is still in business. Tables are Chale's métier. Their tops usually take one of two forms: a polished slab of a mineral such as hematite (a kind of iron ore that can be black, gray, or as shiny as metal) or chips of semiprecious stones like malachite or onyx set in a matrix of resin. These tops are then placed on aluminum legs in a gently warped shape. Though Chale pieces have been exhibited from Montreal to Tokyo, and are owned by such notables as the Spanish royal family and the French heiress Liliane Bettencourt, his work is still best known (and easiest to find) in Europe. At recent Christie's auctions in Paris, his dining tables sold in the range of $29,000 to $43,000; at the gallery of the influential Paris dealer Yves Gastou, a Chale hematite table on a sculptural base is priced at approximately $50,000. In May, Wright sold a cast-aluminum Chale console for $21,600; a resin and malachite side table was recently available at New York's Miguel Saco Gallery for $22,000. Very soon, such prices may look like a steal. Ray Raymakers, co-owner of Van den Akker Antiques in Manhattan, says he recently sold a large, mineral-mosaic Chale table for a price of almost $150,000 and had several collectors competing for the piece. He's heading back to Europe to hunt up more Chale pieces. "This guy," says Raymakers, "is taking off." □

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WHILE THE GOVERNMENT FIDDLES AND THE PRESS TURNS AWAY, LEGIONS OF VOLUNTEERS ARE STILL COMING TO NEW ORLEANS TO HELP WITH REBUILDING

by alex lemann



The Weathersby home in the Holy Cross neighborhood after Katrina, below, and, left, gutted and rebuilt by volunteers from Home Again (an initiative of the National Trust) in conjunction with the Preservation Resource Center's Rebuilding Together program.

TWO YEARS AFTER Katrina, rebuilding efforts in New Orleans have settled into a sluggish, free-market-oriented version of reconstruction. The federally funded $7.5 billion recovery effort, the Road Home program, is meant to give homeowners money to repair their house or move away, and that money has trickled through various levels of bureaucracy down to the city, drop by agonizingly slow drop. So far, the Road Home, with its loopholes, conflicts, and snafus, has had very little impact on the city. And instead of calling for rebuilding housing, the most recent plan from recovery czar Ed Blakely proposes stimulating business development in target areas as a catalyst for repopulation. In short, government at every level has come to the conclusion that bringing back New Orleans neighborhoods will be primarily the work of individuals. At the moment, most of the hard work of recovery, the gutting and rebuilding of homes, has been done by two groups: homeowners pouring their resources into their house, and nonprofits marshaling a vast pool of volunteer labor to help rebuild the city, one house at a time.

The impact of the thousands who have flocked to New Orleans wheeling suitcases and shouldering backpacks to remove moldy Sheetrock from flooded homes has not been sufficiently appreciated. Since there is no governmental office to monitor volunteer activity, exact figures are not available, but you do get the impression that the numbers are staggering. New Orleans Area Habitat for Humanity employed about 24,000 volunteers in 2006 and, in the first six months of 2007, has welcomed some 15,000 more. That translates to almost half a million man-hours of donated labor this year from just one organization.

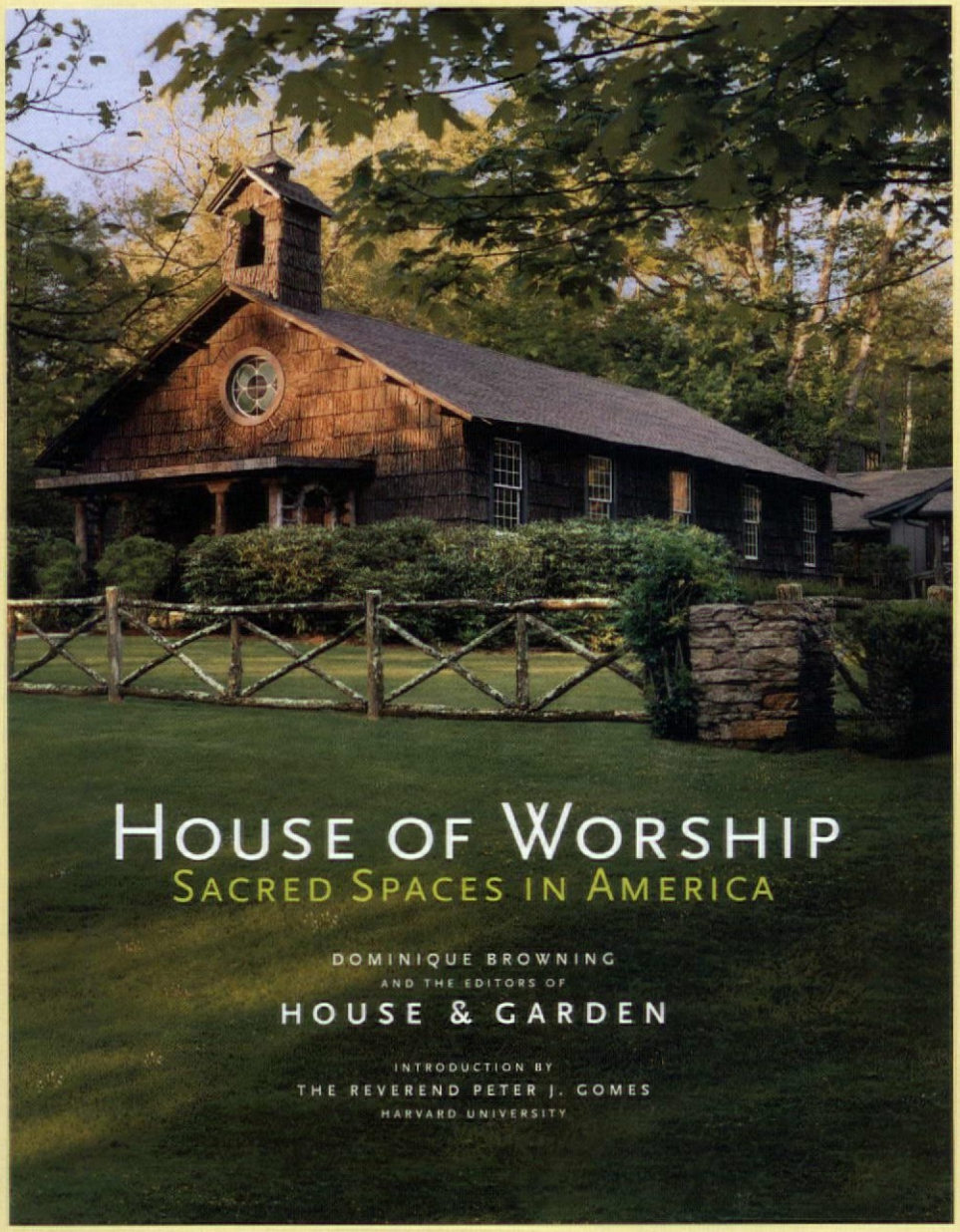
And while the impact of volunteer labor can be hard to quantify, it is easily



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IN BOOKSTORES NOW



This shotgun house in the Holy Cross neighborhood has been in Mildred Bennett's family since 1884, when it was built by her great-great-grandfather. More than 400 volunteers have made it possible for the 90-year-old Ms. Bennett to pass it on to her children.

felt. Rebuilding Together, a program of the Preservation Resource Center, has employed thousands of volunteers to repair more than 70 homes for low-income elderly and disabled homeowners in five target neighborhoods. In the hardest hit and poorest areas, often the only houses that have been repaired bear signs from one of the city's many nonprofits.

Important as volunteers have been for the physical rehabilitation of the city, they have also played a role in its economic recovery. Like regular tourists, volunteers often stay in the city's hotels and eat in its restaurants, and the tourism industry has begun to notice. Lea Sinclair, director of communications at the New Orleans Tourism Marketing Corporation, says that her organization has begun to reach out to volunteers with promotional materials and certificates of thanks. The message, she says, is "Please stay and have fun for a couple days." The NOTMC is also urging members of the tourism industry to offer discounts and packages to keep the volunteers coming.

During the last college spring break, a massive wave of volunteers came to the city, and Sinclair reports that her data "shows that this trend may be increasing." Melissa Manuselis, volunteer coordinator at Habitat for Humanity's New Orleans affiliate, says, "Our plans for rebuilding aren't going to slow down." As the troubles of New Orleans become old news, there has been no corresponding ebb in volunteer activity.

For Lea Sinclair and the people who market New Orleans to the world, there is also a sense that volunteers represent an army of potential ambassadors for the city, people who will go home and counteract the negative press and popular misconceptions. "They are helping spread the word," Sinclair says.

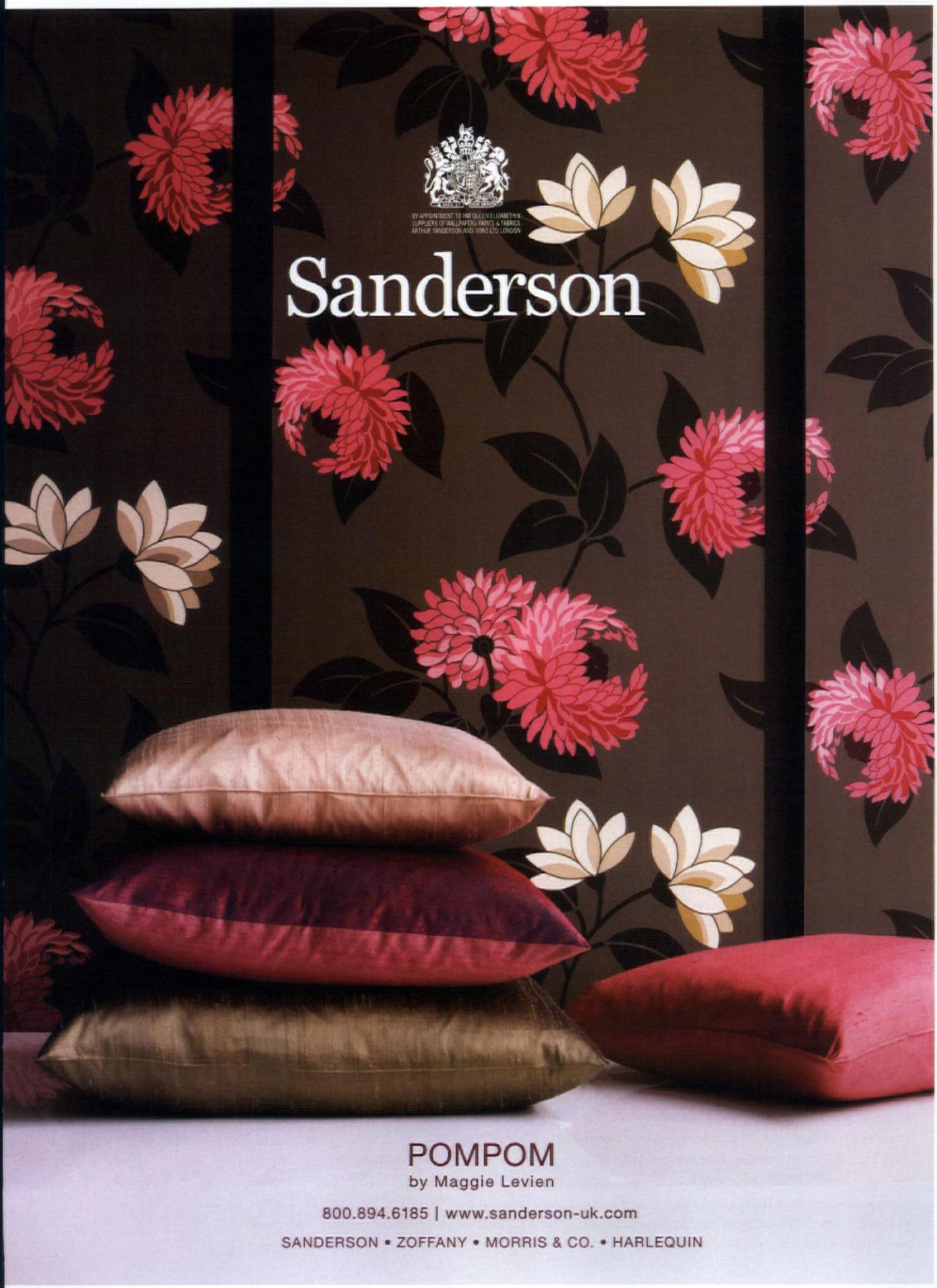
Although many of the volunteers are college students looking for a more meaningful experience than a week on a sun-kissed beach, the people who have come to help the city do not fit into any one demographic. Rebuilding Together has had volunteers from the AARP, the Order of Malta, Goldman Sachs, and the National Association of Realtors, among others. New Orleans Area Habitat for Humanity, Manuselis told me, has had volunteers from Canada, the United Kingdom, Germany, Egypt, every part of the United States, and many other places.

For New Orleanians the stream of volunteers represents an affirmation of some kind, and this sustained, global dedication to rebuilding, even as the government and press seem to have lost interest, has been a boost for the city's psychological health. New Orleanians have a right to complain that the country as represented by the federal government has let them down, but meanwhile the country as represented by a nationwide influx of volunteers has been doing more than its share to help rebuild. There is a limit to the effect the volunteers can have—high school students can't repair the levees or fix the pumping stations—but their efforts have been directed toward helping people on a small scale, a human scale, something that might just be invaluable for New Orleans in the short term.

Alex Lemann is a deputy editor at Preservation in Print.

Volunteer to Help New Orleans

- **ACORN** The Association of Community Organizations for Reform Now works primarily in the Ninth Ward. 504-943-0044. acorn.org.
- **Catholic Charities Archdiocese of New Orleans** Its Helping Hands program focuses on restoring properties and meeting the basic needs of the low-income elderly, the disabled, and the uninsured. ccano.org.
- **Common Ground Relief** Its motto is "Solidarity not charity," and the focus is on the Lower Ninth Ward and Algiers. commongroundrelief.org. 504-218-6613. commongroundvolunteers@gmail.com.
- **Habitat for Humanity** The emphasis is on building affordable housing. 504-861-4121. habitat-nola.org. volunteer@habitat-nola.org.
- **Hands-on New Orleans** The motto is "Be the change." The focus is on gutting, cleaning, and rebuilding storm-damaged properties. Volunteers must be 18 years of age. 504-899-5589. handsonneworleans.org. volunteer@handsonneworleans.org.
- **KID smART** A local nonprofit that teaches children life skills through the arts. 504-410-1990. kidsmart.org.
- **National Relief Network** This national nonprofit based in Michigan has brought thousands of volunteers to the New Orleans area to help gut the homes of the elderly and the disabled. 866-286-5868. nrn.org.
- **Parkway Partners** Katrina destroyed more than 250,000 trees in Orleans Parish. Parkway Partners works to restore the urban forest. 504-620-2224. parkwaypartnersnola.org.
- **Rebuilding Together** A program of the Preservation Resource Center that helps elderly and disabled low-income homeowners move back home. 504-636-3058. rtno.org.
- **Saint Charles Avenue Presbyterian Church** The RHINO (Rebuilding Hope in New Orleans) program focuses on rebuilding and on new home construction. Volunteers must be at least 16 years of age. Contact Sarah Edgecombe: 504-897-0101, ext. 11. scapc.org/pages/rhinoinfo.html. sarah@scapc.org.
- **UMCOR** The United Methodist Committee on Relief has been providing assistance since right after the storm. 800-918-3100. umcor.org. umcor@gbgm-umc.org.


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BESIDE HERSELF

IN DIGITALLY JOINED IMAGES OF ONE WOMAN, KELLI CONNELL EXPLORES THE NOTION OF THE SOUL'S SEARCH FOR ITS OTHER HALF

by caroline cunningham



"Giggle" is from Kelli Connell's series *Double Life*, in which images of her model, Kiba Jacobson, are put together digitally to create moments of relationship.

IN HER SERIES *Double Life,* Kelli Connell documents the interaction between two women who are, in fact, one woman photographed from various angles and joined with her virtual double by digital technology. This intriguing conceit allows Connell to explore the concept of identity and the complex ways in which relationships are at once transformative and obliterating. Her images capture the daily gestures and glances that convey affection and unease in any close bond; they reveal the mysterious forces that draw people together and pull them apart.

Kiba Jacobson is the model in the series, but Connell is her own muse, creating from experience work that is both autobiographical and universal. Jacobson has the quality of appearing different from image to image, underscoring the ambiguity of the dynamic that Connell records. It's not just a feminine/feminine interaction or masculine/feminine one; it's both, and more. Connell introduces a modernist twist to the ancient Greek notion that we live our lives in search of our other half in order to feel whole. Perhaps what we long for is just a slightly imprecise reflection of ourselves.

"Giggle" captures a spontaneous and surprising moment when the connection one has with another feels transcendent. The geometry of space and color accentuates the intimate link between the two figures. Connell's photograph is a portrait of a relationship, and of joy. [kelliconnell.com]



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house of worship

SIMPLE GOODNESS

A TINY ROMAN CATHOLIC CHAPEL IN LOUISIANA IS AMPLE EVIDENCE THAT AN ABSENCE OF ORNAMENTATION CAN BE POWERFULLY MOVING by beth dunlop



A colonnade leads past classrooms and offices in the approach to the chapel. The simple, meadowlike landscaping is in keeping with the country setting.

THE ROAD TO HOLY ROSARY leads you through the splendor and the hardscrabble of the Cajun countryside of southern Louisiana. For the most part, these are working towns, and though they have their moments of beauty, those are overshadowed by the full complement of gas stations and grocery and sundries stores, not to mention plastic signs and neon. The landscape does not fully prepare you for the extraordinary moment that is to come.

Just past the town of Gonzales, home to the Jambalaya Festival, the world's biggest, you turn down a country road to the speck of a town called St. Amant. Turn again down a hilly lane and there is the Holy Rosary complex, a historic church and its astounding, unexpectedly modern chapel.

The church itself is clapboard, but the rest of the parish complex is a study in modernism and cast-in-place concrete. Holy Rosary's minimalist chapel has been much honored with national architectural awards and international accolades but is little known.

It is a study in the complexity of simplicity, if that is not an impossible paradox. The architecture involves little more than concrete and glass. The chapel is a box—a pure cube, actually. Light enters from above and is deflected through three openings to create a particular and ever-changing geometric pattern that casts a glow on the worshippers. "Some people think of it as minimalist, but I don't see it that way," says the architect, Victor F. Trahan III, widely known as Trey.

For him, this project was both an ecclesiastical and an architectural journey. The chapel speaks as much to his spiritual beliefs as to his aesthetic ideas. "There is a sense of the unknown," he says, "but there is also a feeling that faith is integral to the architecture." Tammy Vidrine, Holy Rosary's youth ministries coordinator, prays in the chapel almost every day. "I know it was divinely inspired," she says. ▷

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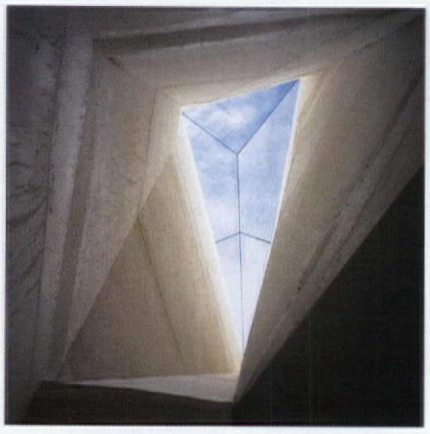
house of worship

The parish itself was formed in 1905. The original church was destroyed in a hurricane in 1926 but was later rebuilt to the original specifications. It sufficed until the 1990s, when Father Robert Stine led a building committee for new offices and classrooms and the parishioners requested a chapel. Trahan, who was already known in the region for the remarkable St. Jean Vianney Catholic Church in his hometown, Baton Rouge, was selected for the job.

He found himself looking at a rural setting and unrelieved topography. "I thought we should define the space and impart a sense of place, a sense of a simple way of life but one rooted in history and religion," he says. "I think architecture is born out of both time and place."

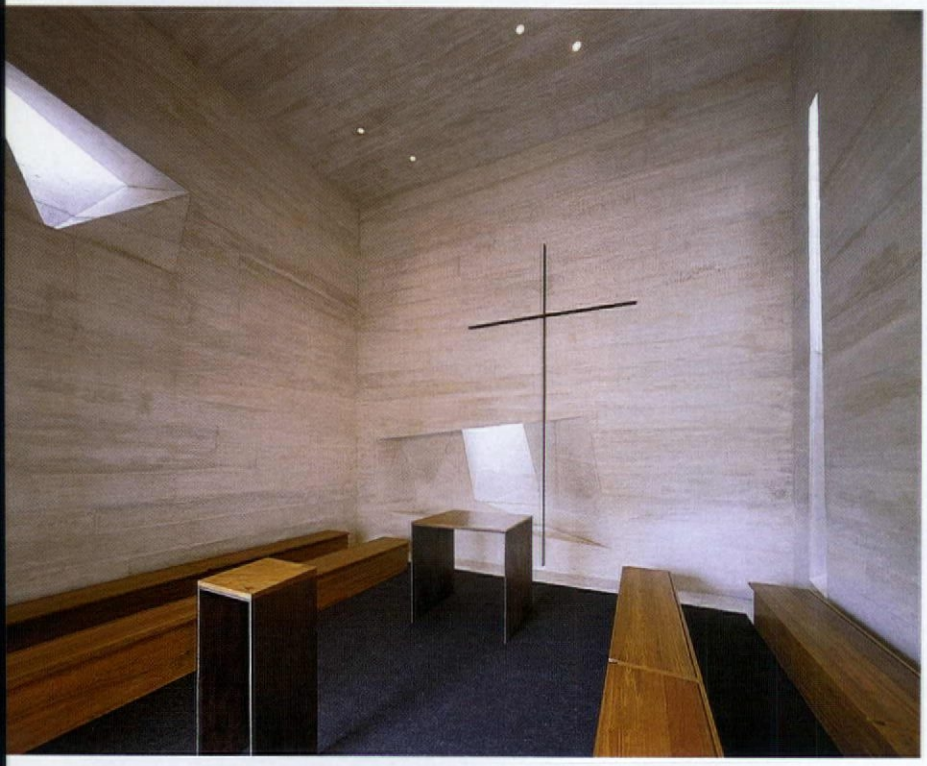
Part of his inspiration came from very early builders in Louisiana who made loaves of compacted clay, horsehair, and moss to create a material known as *bousillage*. "It's a kind of primitive cast-in-place concrete," says Trahan, who grew up in the tiny Acadian town of Crowley and knows both the country and its history well.

The chapel, made of board-formed cast concrete, is abstract and contemporary, but at the same time primitive, nearly primordial. "It's almost as if you were walking back in time," Vidrine says.





The chapel is made of board-formed concrete, but its facade shimmers as if it were a loftier material, top right. ■ The interior is a study in austerity. Light comes in from above and is deflected into the chapel, above and below, which has simple pews and a cross.



The chapel—or oratory, as it is often called here, in the older Catholic tradition—is separated from the main church by colonnaded walkways that lead past a complex of offices, classrooms, and meeting spaces. From the outside, the building gives little hint of the transcendent experience to be had within. You enter through a single cast-glass door. The chapel has no applied ornament, nothing added except for a simple cross. "We wanted it to be focused inward, because it is about the inner self," Trahan says.

It might seem unlikely that in a space so spare there is room for symbolism, but there is. The concrete offered more than a monolithic surface. Trahan saw it as infinite, almost as a metaphor for the universe. "Every square inch is, like our skin, very different." The light comes in only from above (a symbol of God, Trahan says) and enters through openings representing a Catholic credo, the paschal mystery that is spoken in every Mass: "Christ has died. Christ lives. Christ will come again." The openings are, in turn, a low trapezoidal one behind the altar, a triangle, a vertical slit, and a window above the entry—each with its own message to impart. "The symbolism is so beautiful," says Sister Mary John, who spent 20 years at Holy Rosary.

Empty of worshippers, the chapel is a meditative, spiritual space. Filled, it becomes far more joyful. "The level of restraint in the architecture allows people to bring color to it, to animate the space," Trahan says. Though bare and unfurnished at first, the chapel now accommodates wooden pews and other necessities of worship. Each week, it opens for three days of Adoration, in which parishioners can pray privately. "It's a reflective, intimate, deeply personal prayer space," Vidrine says. "When you go in there, you connect with God."

Beth Dunlop lives in Miami Beach. Her books Miami: Mediterranean Splendor and Deco Dreams *and* Aqua *(both Rizzoli) will appear in November.*

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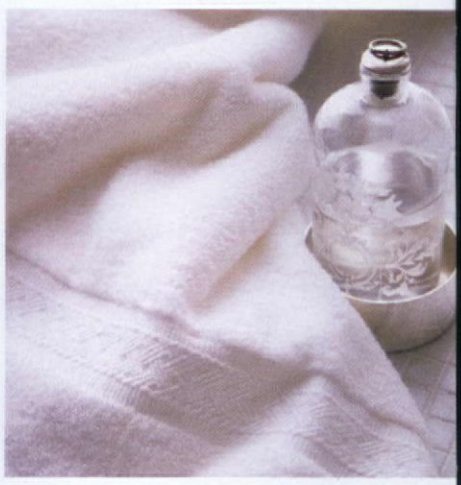
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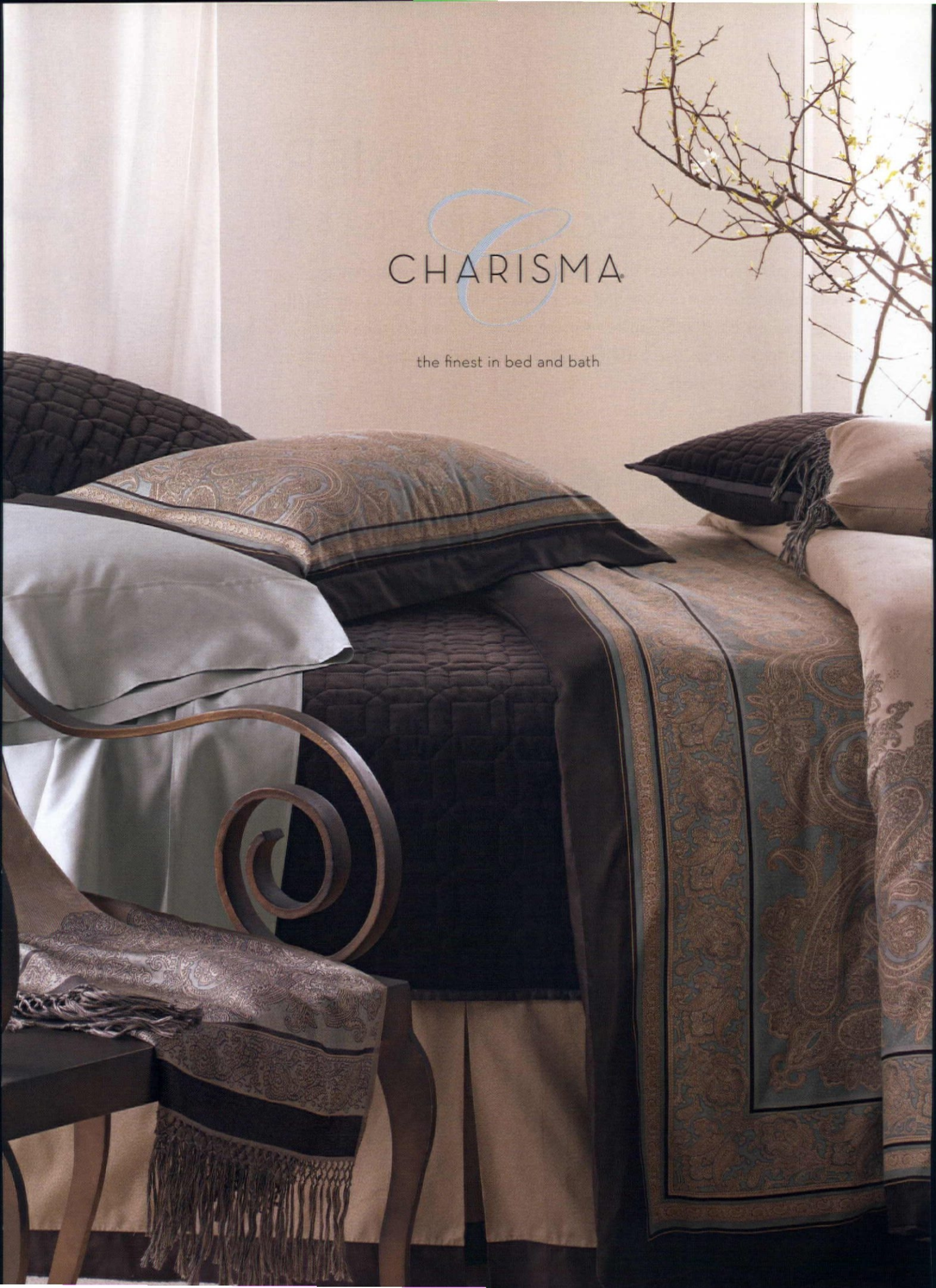
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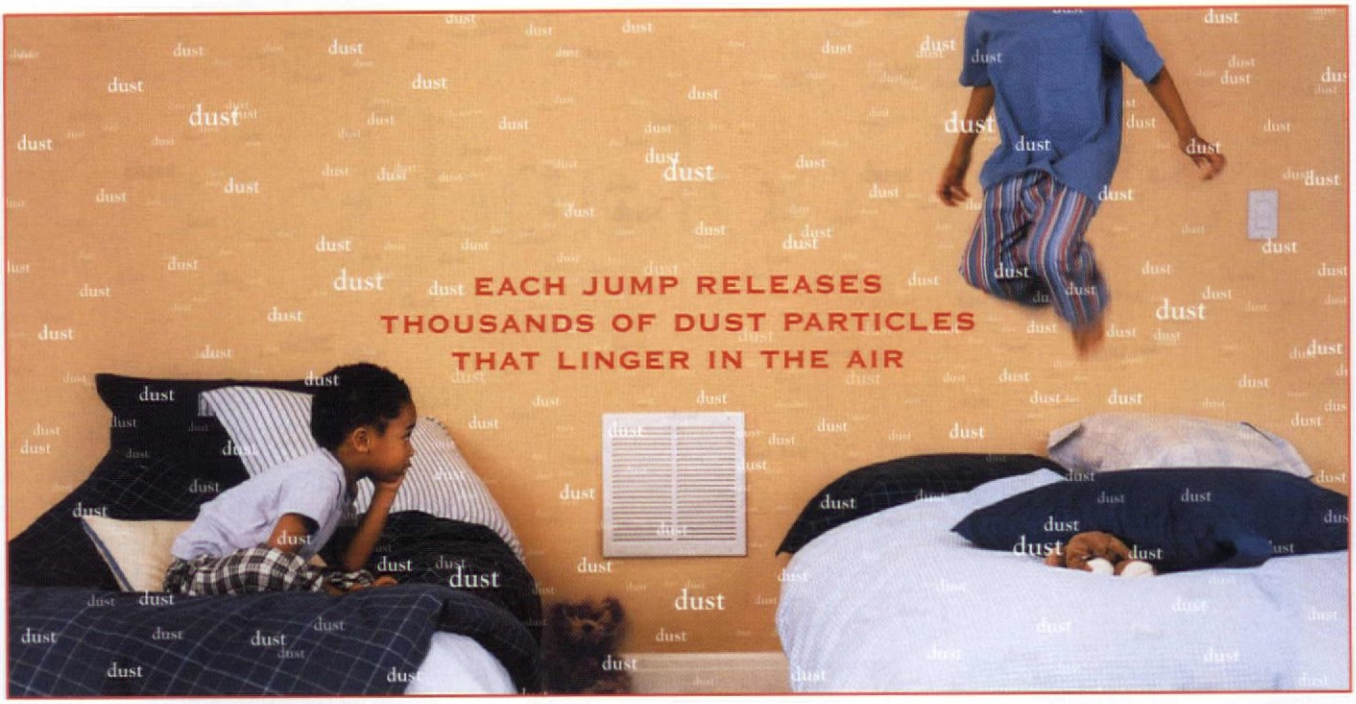
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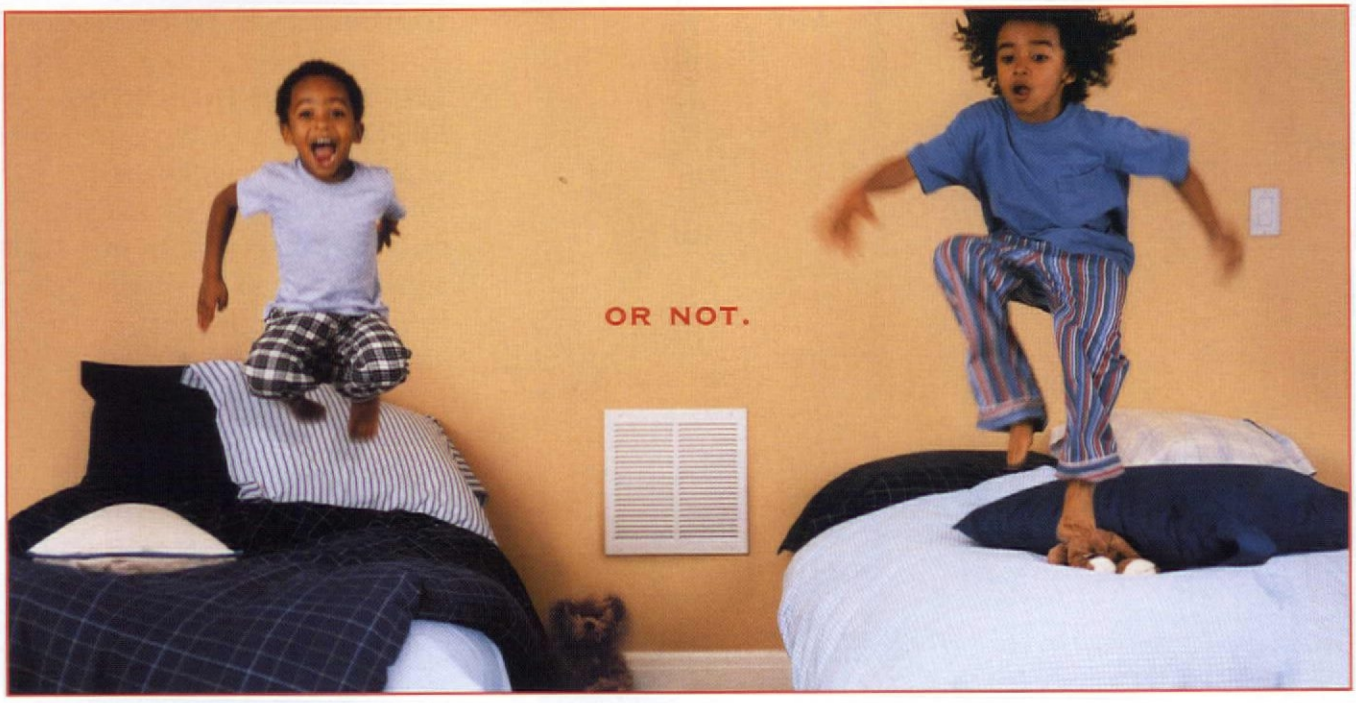
Allergy sufferers often head indoors for relief from fall allergy and asthma triggers, such as mold and weed pollen – including culprits like ragweed, mugwort, sagebrush, and tumbleweed. However, if you ar an allergy sufferer, your home may n always be the best protection. Partic and allergens from the outdoors ca enter your home through windows, doors, on pet fur, and even on your clothing. In fact, up to 72 trillion particles can find their way into your home every day. EPA studies indicate that the indoor levels of many pollutants may be 25 times – and occasionally more than 100 times – higher than outdoor levels. These findings make the issue of cleaner indoor air all the more important to allergy sufferers.

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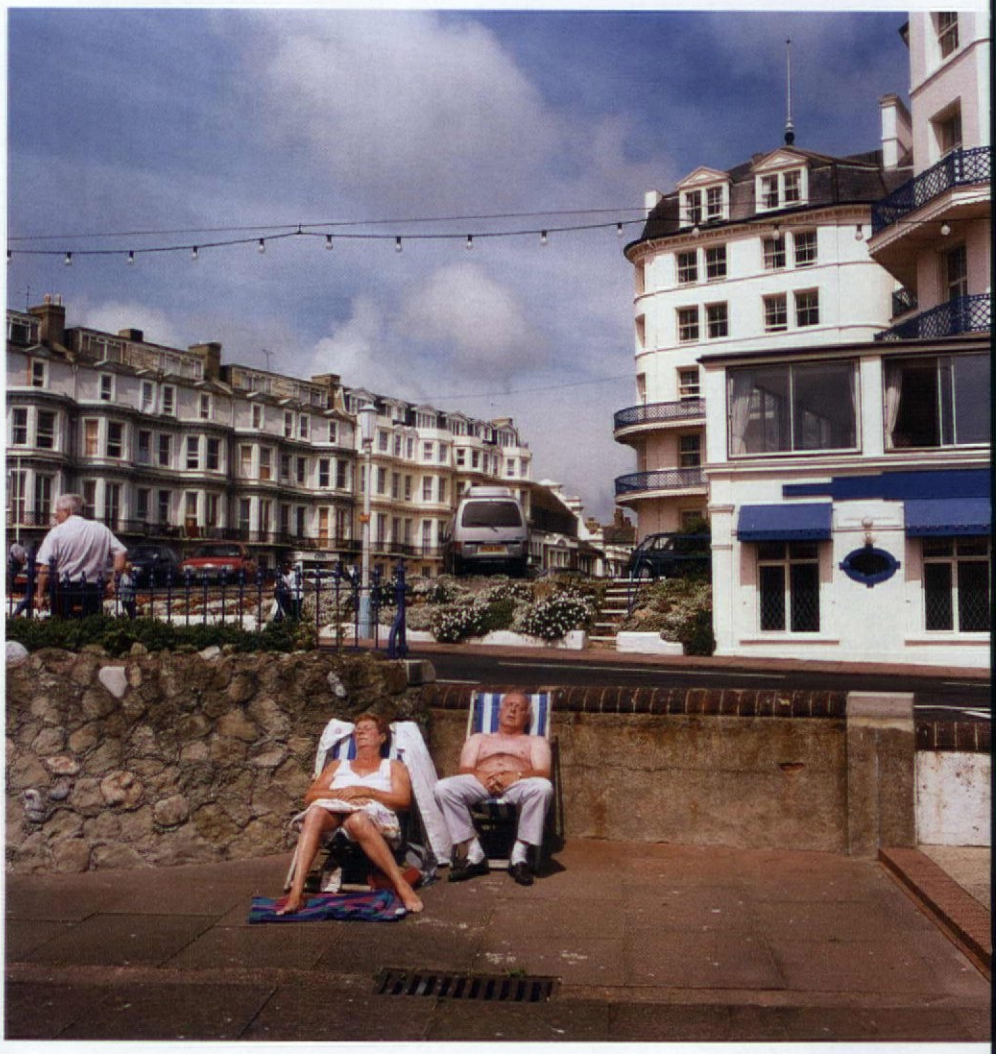
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my house

ONE MAN'S EDEN

HIS BACHELOR PAD HAD OCEAN VIEWS AND ENOUGH SPACE FOR A PING-PONG TABLE. IT WAS HIS DREAM HOME. SO WHY WAS HE MISERABLE? by geoff dyer



I CREATED MY ideal home about six years ago. Getting it into this ideal shape took more than a year, during which time I was often extremely unhappy. I was also pretty unhappy for much of the following year, even after the perfect form had been achieved. Then I sold my ideal home and moved into an altogether less ideal place where I have achieved lasting (in the sense of temporary) happiness. What does this tell us about the vexed relation of interior design and the human condition?

My house (a flat, actually) was in Brighton (Hove, actually) on the south coast of England. A lot of people at this time were fleeing from London and heading to Brighton. One of these refugees was an old girlfriend whom I went to visit for a couple of nights. In the course of this exhilarating weekend my old girlfriend became my new girlfriend and Brighton seemed like paradise. "It's like San Francisco," I exclaimed on more than one occasion. I was in the course of selling a flat in Oxford, intending to trade it in for one in London, so I was in that state—as well as being of an age—when looking in the windows of real estate agents is second nature. A week later I had offered on this place in Brighton. That's how I am with property. I spend half an hour agonizing over whether to spend 15 pounds on a CD. Then, with almost no thought for consequences, I buy a house—or part of one anyway.

My flat was on the top two floors of an elegant row of town houses. At the bottom of the road, less than a hundred yards away, was the beach (pebbles) and the ocean (strictly speaking, the sea). The lower of my two floors comprised a couple of bedrooms, a bathroom, and a kitchen. These were nice but not exceptional. The top floor was where the action was: a single, vast living room. On one side the roof sloped down to within 18 inches of the floor. The other, west-facing side was made up entirely of glass windows that opened onto an epic roof terrace. Off to the left you could catch a glint of sea. When you pulled back the glass doors there was no distinction at all between interior and exterior. Already amazing, it had, as they say in the real estate world, terrific potential.

The first thing I did was experiment with color. I made many mistakes but ended up with

An atypically temperate day in Brighton, England, as captured by photographer Trevor Ray Hart. Most of the time, says the writer, residing in the seaside town was not unlike living on a trawler.


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lilac on most of the walls. I painted the pillar in the middle of the room white. The flat part of the ceiling was made of wood, lending an inappropriate hint of Swiss chalet style to the place. With much neck-cricking effort I painted this wood a matte white. For the frames of the windows I chose a dull red. In one corner I hung an orange and purple Mexican hammock. That looked fantastic. So did the old red leather reclining chair that I put in the far corner and the stone-colored sofa that I put in front of the fire. By accident I had stumbled on the rainbow alliance theory of color harmony: if you have enough colors, everything goes with everything else. The same went for accessories—why not just fill the place with everything I liked? I arranged a long line of fairy lights up and around the west-facing walls of windows. On one wall I hung the oil painting by a friend that had been used on the cover of my first novel. After traveling in Thailand, I returned with statues of the smiling Buddha and other bits of religious plunder that looked great in the secular confines of my flat.

TO PARAPHRASE BRYAN FERRY ON ONE OF THE EARLY ROXY MUSIC ALBUMS, WHY IS THERE A HEARTACHE IN EVERY DREAM HOME?

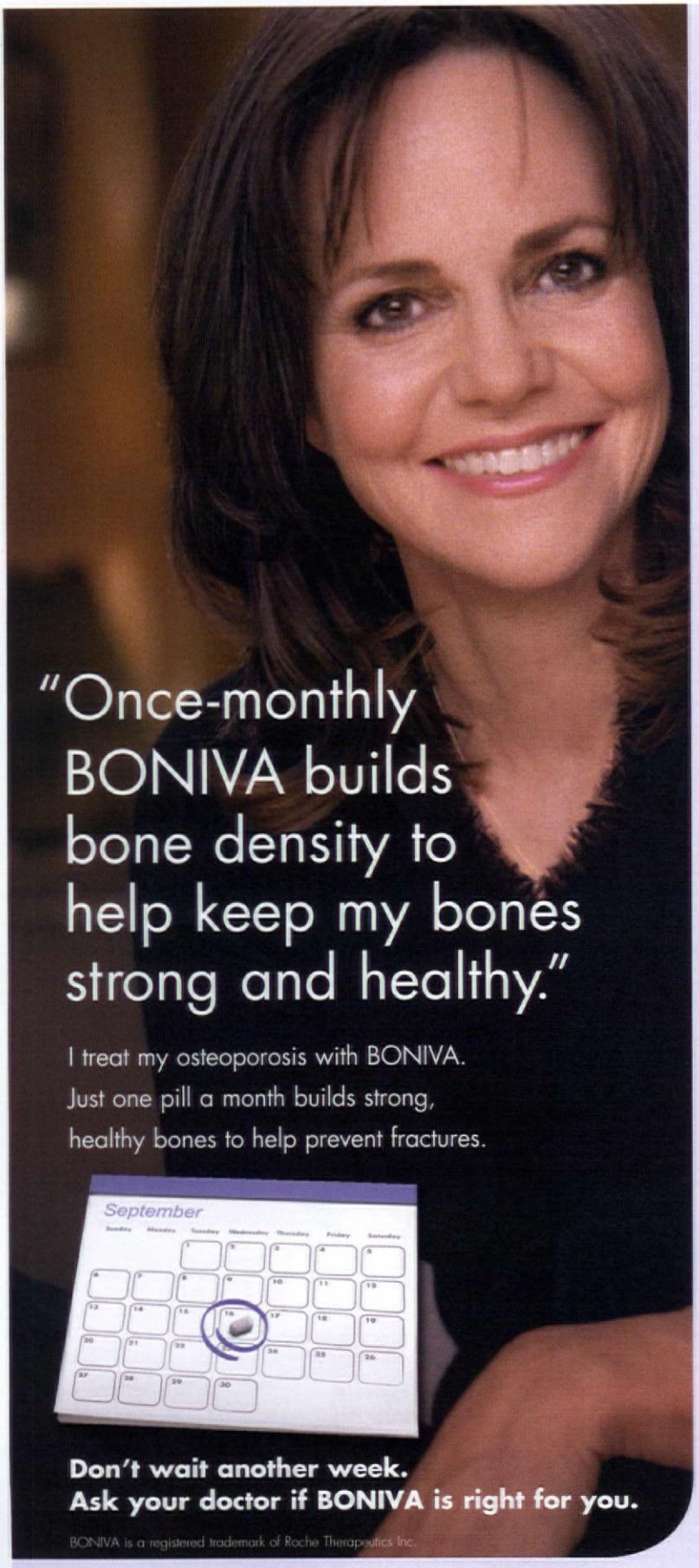
A friend pointed out that my room was big enough to have a Ping-Pong table. I'd never thought of such a thing, but since I have always loved Ping-Pong, I went out and bought a table. It was a crushing blow to find that, even disassembled, it wouldn't go up the stairs. But by taking the window out of the bedroom it was possible to winch the table up and bring it over the terrace. So now I had a Ping-Pong table, an extremely expensive one that you could fold up and wheel out of the way. Meanwhile, I kept discovering new things about the room. The mirror next to the fire turned out to be the door to a concealed cupboard. Another small entrance led to the extra storage space in the eaves of the roof. The importance of these two mundane discoveries cannot be underestimated: storage is a necessary component of the ideal.

I also found that I could play music as loud as I wanted at any time of the night because the only place in which the thudding bass could be heard was the room below (my bedroom). This was a great boon, since at that stage of my life—late 30s—I was totally into dance music, psychedelic trance, specifically. This began to dominate the look of my room (which I referred to as a chill-out area) to the extent that it took on something of the aesthetic of a perpetual trance festival. This involved the lavish—some would say excessive—use of ultraviolet light. In preparation for a party, my new girlfriend (my old girlfriend, the one who had, effectively, been responsible for my moving to Brighton, had dumped me as soon as I moved in) and I bought two black-light tubes and, following a tip-off in the body-piercing shop, hundreds of feet of fishing line. We strung 50 yards of this stuff around the flat; it was so fluoro-reactive that, with the ultraviolet lights on, the effect was like lasers in a nightclub. Then, the evening after the party, we decided, in accordance with the precedent set by year-round Christmas lights, that since we liked it so much we would keep it up for good. I had by now formulated another rule of interior design: it was not necessary to spend a lot of money to create the ideal environment; all you needed was imagination—and fluorescent tubes.

This tendency became even more pronounced after I went to the Burning Man festival in Nevada for the first time. Back in Brighton, I tried to import the transient appeal of a radical theme camp into an English seaside home. I bought a mannequin of a male torso, painted it in orange fluorescent paint, and wrote, on his chest, the famous last line of Rilke's "Archaic Torso of Apollo": "*Du mußt dein Leben ändern*" ("You must change your life"). Inspired by the example of Rilke's *Duino Elegies*, I embarked on a series of Fluoro Elegies. I bought another mannequin, a woman this time, chopped her off at the hips, and painted her green. Having painted her eyelids and lips red, I then draped a pink boa round her neck and placed her on a circular mirror. I added a little placard onto which I had transcribed a passage from Yeats:

If I make the lashes dark
And the eyes more bright
And the lips more scarlet . . .
No vanity's displayed:
I'm looking for the face I had
Before the world was made.

Bliss was it in that dawn! Actually, it was the afternoon rather than daybreak that was best, when the sun flooded in from the west. I couldn't wait for the working day to end, to get out of my study and up the stairs. If it was sunny, the working day ended before it had even begun; if it was dark, I wanted to be upstairs in fluoro-heaven. In the long afternoons, my girlfriend and I sunbathed on my sofa or played Ping-Pong. It was even more fun when groups of friends came *(Cont. on page 227)*



In clinical studies after just one year on BONIVA, 9 out of 10 women had improved bone density.*

Important Safety Information: BONIVA is for the management of postmenopausal osteoporosis. You should not take prescription BONIVA if you have low blood calcium, cannot sit or stand for at least 60 minutes, have severe kidney disease, or are allergic to BONIVA. Stop taking BONIVA and tell your healthcare provider if you experience difficult or painful swallowing, chest pain, or severe or continuing heartburn, as these may be signs of serious upper digestive problems. Follow the once-monthly BONIVA 150 mg dosing instructions carefully to lower the chance of these events occurring. Side effects are generally mild or moderate and may include diarrhea, pain in the arms or legs, or upset stomach. If you develop severe bone, joint, and/or muscle pain, contact your healthcare provider. Your healthcare provider may also recommend a calcium and vitamin D supplement.

Here's an easy way to get started on BONIVA: Ask your doctor for your first-month free trial or call 1-800-418-3347. For more information about BONIVA, please visit **www.BONIVA.com**.

*As measured at lumbar spine, total hip, or trochanter; 3 out of 4 at the femoral neck.

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Rx only

Read this patient information carefully before you start taking BONIVA. Read this patient information each time you get a refill for BONIVA. There may be new information. This information is not everything you need to know about BONIVA. It does not take the place of talking with your health care provider about your condition or your treatment. Talk about BONIVA with your health care provider before you start taking it, and at your regular check-ups.

What is the most important information I should know about BONIVA?

BONIVA may cause serious problems in the stomach and the esophagus (the tube that connects your mouth and stomach) such as trouble swallowing, heartburn, and ulcers (see **"What are the possible side effects of BONIVA?"**).

You must take BONIVA exactly as prescribed for BONIVA to work for you and to lower the chance of serious side effects (see "How should I take BONIVA?").

What is BONIVA?

BONIVA is a prescription medicine used to treat or prevent osteoporosis in women after menopause (see **"What is osteoporosis?"**).

BONIVA may reverse bone loss by stopping more loss of bone and increasing bone mass in most women who take it, even though they won't be able to see or feel a difference. BONIVA may help lower the chances of breaking bones (fractures).

For BONIVA to treat or prevent osteoporosis, you have to take it as prescribed. BONIVA will not work if you stop taking it.

Who should not take BONIVA?

Do not take BONIVA if you:

- have low blood calcium (hypocalcemia)
- cannot sit or stand up for at least 1 hour (60 minutes)
- have kidneys that work very poorly
- are allergic to ibandronate sodium or any of the other ingredients of BONIVA (see the end of this Patient Information for a list of all the ingredients in BONIVA)

Tell your health care provider before using BONIVA:

- if you are pregnant or planning to become pregnant. It is not known if BONIVA can harm your unborn baby
- if you are breast-feeding. It is not known if BONIVA passes into your milk and if it can harm your baby
- if you have swallowing problems or other problems with your esophagus (the tube that connects your mouth and stomach)
- if you have kidney problems
- if you are planning a dental procedure such as tooth extraction

Tell your health care provider (including your dentist) about all the medicines you take including prescription and non-prescription medicines, vitamins, and supplements. Some medicines, especially certain vitamins, supplements, and antacids can stop BONIVA from getting to your bones. This can happen if you take other medicines too close to the time that you take BONIVA (see **"How should I take BONIVA?"**).

How should I take BONIVA?

- Take BONIVA exactly as instructed by your health care provider.
- Take BONIVA first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine.
- Take BONIVA with 6 to 8 ounces (about 1 full cup) of plain water. Do not take it with any other drink besides plain water. Do not take it with other drinks, such as mineral water, sparkling water, coffee, tea, dairy drinks (such as milk), or juice.
- Swallow BONIVA whole. Do not chew or suck the tablet or keep it in your mouth to melt or dissolve.
- After taking BONIVA you must wait at least 1 hour (60 minutes) before:
  - Lying down. You may sit, stand, or do normal activities like read the newspaper or take a walk.
  - Eating or drinking anything except for plain water.
  - Taking other oral medicines including vitamins, calcium, or antacids. Take your vitamins, calcium, and antacids at a different time of the day from the time when you take BONIVA.
- If you take too much BONIVA, drink a full glass of milk and call your local poison control center or emergency room right away. Do not make yourself vomit. Do not lie down.
- Keep taking BONIVA for as long as your health care provider tells you. BONIVA will not work if you stop taking it.
- Your health care provider may tell you to exercise and take calcium and vitamin supplements to help your osteoporosis.
- Your health care provider may do a test to measure the thickness (density) of your bones or do other tests to check your progress.

What is my BONIVA schedule?

Schedule for taking BONIVA 150 mg once monthly:

- Take one BONIVA 150-mg tablet once a month.
- Choose one date of the month (your BONIVA day) that you will remember and that best fits your schedule to take your BONIVA 150-mg tablet.
- Take one BONIVA 150-mg tablet in the morning of your chosen day (see **"How should I take BONIVA?"**).

What to do if I miss a monthly dose:

- If your next scheduled BONIVA day is more than 7 days away, take one BONIVA 150-mg tablet in the morning following the day that you remember (see **"How should I take BONIVA?"**). Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **Do not** take two 150-mg tablets within the same week. If your next scheduled BONIVA day is only 1 to 7 days away, **wait** until your next scheduled BONIVA day to take your tablet. Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

Schedule for taking BONIVA 2.5 mg once daily:

- Take one BONIVA 2.5-mg tablet once a day first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine (see **"How should I take BONIVA?"**).

What to do if I miss a daily dose:

- If you forget to take your BONIVA 2.5-mg tablet in the morning, **do not** take it later in the day. Just return to your normal schedule and take 1 tablet the next morning. **Do not** take two tablets on the same day.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

What should I avoid while taking BONIVA?

- Do not take other medicines, or eat or drink anything but plain water before you take BONIVA and for at least 1 hour (60 minutes) after you take it.
- Do not lie down for at least 1 hour (60 minutes) after you take BONIVA.

What are the possible side effects of BONIVA?

Stop taking BONIVA and call your health care provider right away if you have:

- **pain or trouble with swallowing**
- **chest pain**
- **very bad heartburn or heartburn that does not get better**

BONIVA MAY CAUSE:

- pain or trouble swallowing (dysphagia)
- heartburn (esophagitis)
- ulcers in your stomach or esophagus (the tube that connects your mouth and stomach)

Common side effects with BONIVA are:

- diarrhea
- pain in extremities (arms or legs)
- dyspepsia (upset stomach)

Less common side effects with BONIVA are short-lasting, mild flu-like symptoms (usually improve after the first dose). These are not all the possible side effects of BONIVA. For more information ask your health care provider or pharmacist.

Rarely, patients have reported severe bone, joint, and/or muscle pain starting within one day to several months after beginning to take, by mouth, bisphosphonate drugs to treat osteoporosis (thin bones). This group of drugs includes BONIVA. Most patients experienced relief after stopping the drug. Contact your health care provider if you develop these symptoms after starting BONIVA.

Rarely, patients taking bisphosphonates have reported serious jaw problems associated with delayed healing and infection, often following dental procedures such as tooth extraction. If you experience jaw problems, please contact your health care provider and dentist.

What is osteoporosis?

Osteoporosis is a disease that causes bones to become thinner. Thin bones can break easily. Most people think of their bones as being solid like a rock. Actually, bone is living tissue, just like other parts of the body, such as your heart, brain, or skin. Bone just happens to be a harder type of tissue. Bone is always changing. Your body keeps your bones strong and healthy by replacing old bone with new bone.

Osteoporosis causes the body to remove more bone than it replaces. This means that bones get weaker. Weak bones are more likely to break. Osteoporosis is a bone disease that is quite common in women after menopause. At first, osteoporosis has no symptoms, but people with osteoporosis may develop loss of height and are more likely to break (fracture) their bones, especially the back (spine), wrist, and hip bones.

Osteoporosis can be prevented, and with proper therapy it can be treated.

Who is at risk for osteoporosis?

Talk to your health care provider about your chances for getting osteoporosis.

Many things put people at risk for osteoporosis. The following people have a higher chance of getting osteoporosis:

Women who:

- are going through or who are past menopause ("the change")
- are white (Caucasian) or Asian

People who:

- are thin
- have a family member with osteoporosis
- do not get enough calcium or vitamin D
- do not exercise
- smoke
- drink alcohol often
- take bone thinning medicines (like prednisone) for a long time

General information about BONIVA

Medicines are sometimes prescribed for conditions that are not mentioned in patient information. Do not use BONIVA for a condition for which it was not prescribed. Do not give BONIVA to other people, even if they have the same symptoms you have. It may harm them.

Store BONIVA at 77°F (25°C) or at room temperature between 59°F and 86°F (15°C and 30°C).

Keep BONIVA and all medicines out of the reach of children.

This summarizes the most important information about BONIVA. If you would like more information, talk with your health care provider. You can ask your health care provider or pharmacist for information about BONIVA that is written for health professionals.

For more information about BONIVA, call 1-888-MY-BONIVA or visit www.myboniva.com.

What are the ingredients of BONIVA?

BONIVA (active ingredient): ibandronate sodium
BONIVA (inactive ingredients): lactose monohydrate, povidone, microcrystalline cellulose, crospovidone, purified stearic acid, colloidal silicon dioxide, and purified water. The tablet film coating contains hypromellose, titanium dioxide, talc, polyethylene glycol 6000 and purified water.

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In the Garden

Figs Nurtured for millennia, the trees manage to thrive in many climates and reward owners with delectable fruit BY CAROL WILLIAMS



Figs are at their most delicious when you pluck them fresh from the tree. You'll know the fruit is ready when the soft skin almost bursts at your touch.

PRODUCED BY MELISSA OZAWA • PHOTOGRAPHED BY DWIGHT ESCHLIMAN

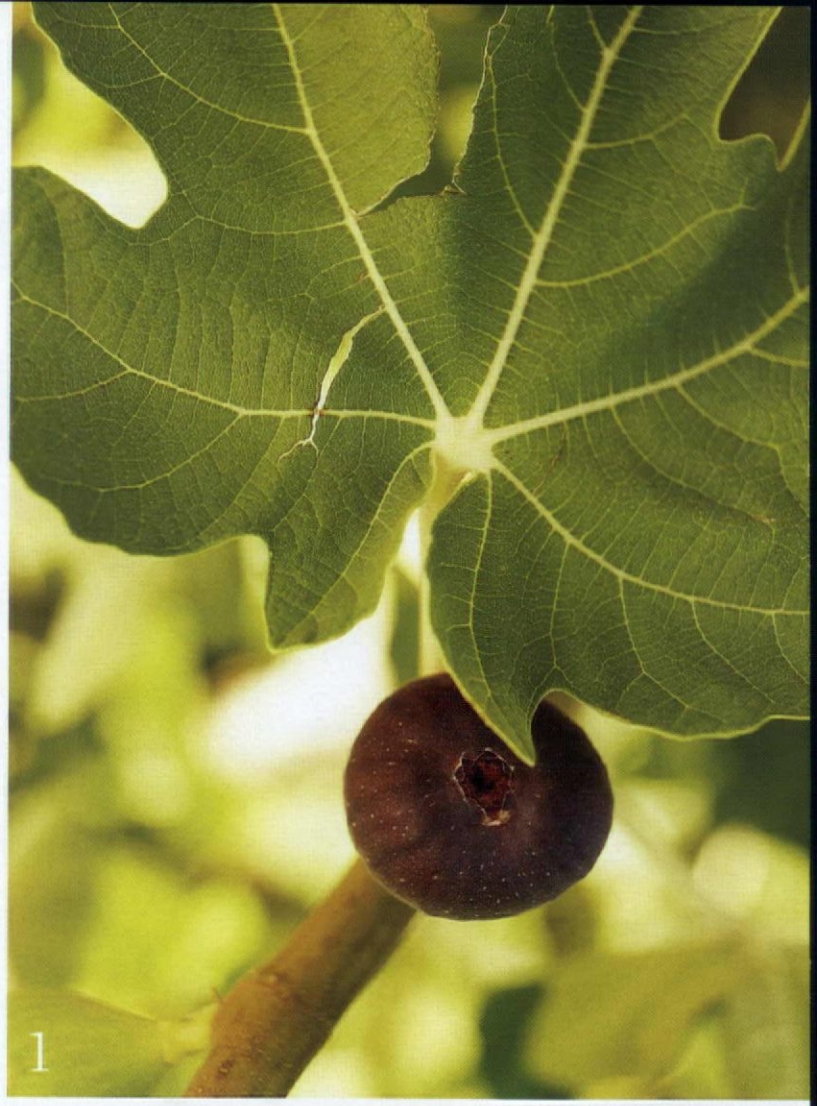
Fig

Fig tree fervor runs deep. It's a longing for those knobby buds in spring, then the big-lobed leaves on gnarly branches. Honey-sweet fruits tempted our forebears for millennia. There's talk among biblical scholars that Eve's apple was really a fig. Last year, in a Jordanian village, charred fig remains from trees that could only have been grown from cuttings were discovered and found to be more than 11,000 years old. Figs may have been our first cultivated food.

Fig trees thrive in hot, dry summers and damp winters that don't go much below 20 degrees. In this country, California is the sensible place to grow them and the only state where they are grown on a large scale. But that did not stop early immigrants from Italy, Turkey, and Greece who happened to settle in Brooklyn or even Chicago. They brought cherished fig tree cuttings as emblems of home and learned to grow them wherever they landed. Today, gardeners in many parts of the country still benefit from these immigrants' skill and devotion.

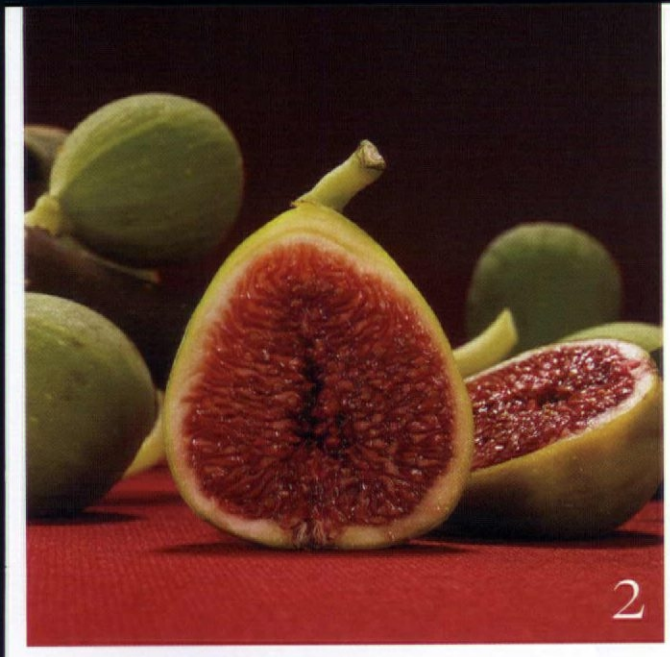
Ripe figs are either "green" (actually viridian through pale yellow) or "black" (shades of mauve and brownish black). Most varieties yield two crops a year. Whether or not you get both—or even one—depends on your climate zone, the microclimate within that zone, and the variety.

Michael McConkey, owner of Edible Landscaping nursery in Virginia (ediblelandscaping.com), has networked with growers around the country and conducted his own fig trials for more than 20 years. Pressed to recommend regional varieties, he suggests 'Marseilles' and 'Hardy Chicago' for zone 6 East Coast areas; his next choices are 'English Brown Turkey' and 'Celeste.' 'Oregon Prolific' and 'Vern's Brown Turkey' do well in the Northwest, 'LSU Purple' and 'Alma' in the humid Southeast. In hot, dry parts of California, 'Conadria' and 'Black Mission' are favorites. McConkey encourages gardeners to *(Cont. on page 227)*

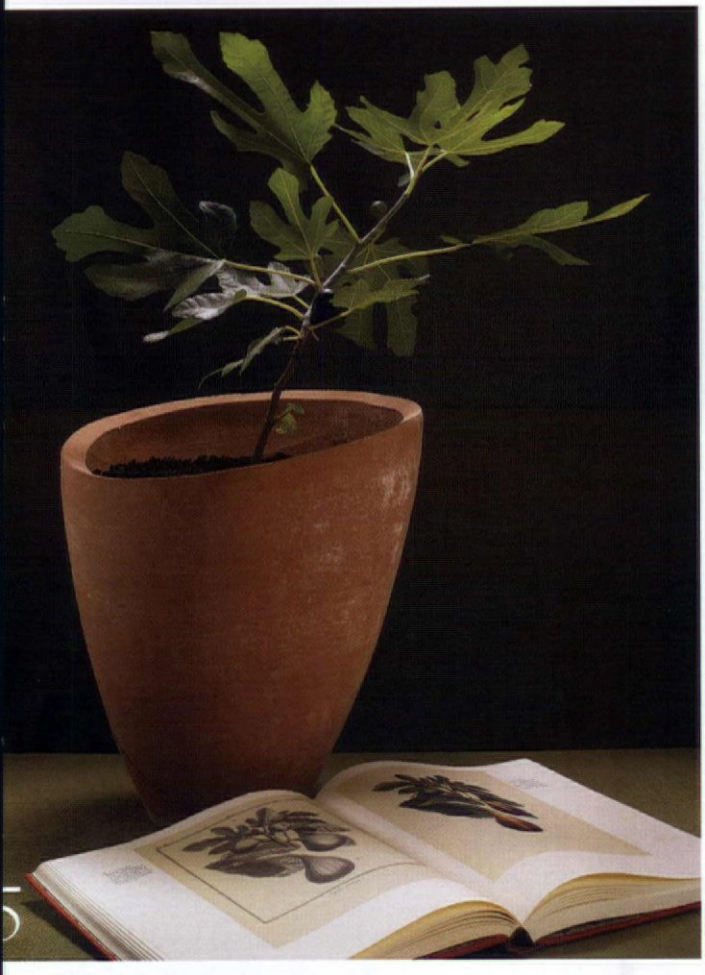




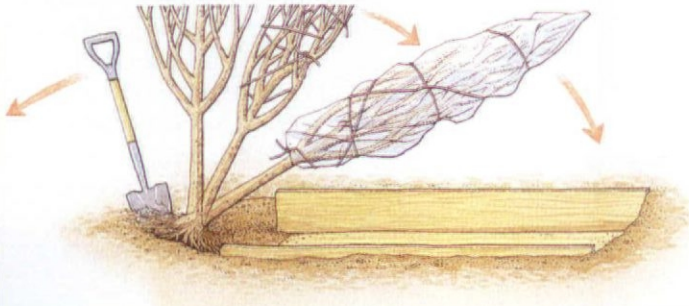
1 ENGLISH BROWN TURKEY, a coppery-skinned fig, is more cold-hardy than most varieties. **2 ADRIATIC** has lusciously sweet strawberrylike flesh. 'Conadria' is a similar variety more readily available to the home gardener. It is a vigorous grower that resists spoilage in wet weather. **3** An **EXCEL** tree bears medium-sized, yellow-skinned fruit that ripens in the sun. **4 KADOTA** is a pale green fig with sweet, amber flesh. **5** Considered by many to produce some of the most delicious figs, **VIOLETTE DE BORDEAUX** is a prolific dwarf tree recommended for containers. Keep it protected in areas with cold winters. **6** Maywood Farms grows 16 varieties of figs organically in Corning, CA. maywoodfarms.com.


2


3


5


6



UNDERGROUND SHELTER

If you live in an area with severe winters, you might want to protect your fig by "burying" it. Prune the tree to about 6 feet high in late fall and tie the branches together with rope. Starting from the root ball, dig a 2-foot-deep trench as long as the tree is tall and line it with boards. Loosen the roots by digging away enough soil to be able to dip the tree into the trench. Wrap the fig in heavy plastic and cover it with straw, another board, and soil. In spring, remove your tree after the danger of frost is past. Source: *Rodale's All-New Encyclopedia of Organic Gardening.*

One Gardener's Almanac

Bee Smart The huge number of empty hives has been blamed on cell phones and pesticides, but the real culprit could be the dim way we garden now BY TOM CHRISTOPHER



Stress and disease have contributed to a precipitous decline in the number of bee colonies available to pollinate our food crops. The solution may lie in better gardening practices and more careful beekeeping.

BECKY JONES TAKES her tool and pops the lid off another beehive. She finds no activity in the hive's top story. "It doesn't look good, Ted." Her husband and partner in Jones's Apiaries, Ted strides over. The tension is palpable.

So far, these beekeepers' survey of the 52 hives they delivered a few days ago to pollinate the blueberry bushes on a farm in Glastonbury, Connecticut, has been reassuring. Clouds of honeybees have surged around us, carrying pollen and nectar back to their hives and in the process fertilizing the blueberry blossoms to ensure an abundant crop in mid-July. But the unspoken fear all morning has been the possibility of colony collapse disorder (CCD), the mysterious ailment that destroyed up to 70 percent of the bee colonies in some regions of the United States last winter. Ted has a friend in Pennsylvania who lost 5,000 hives.

Nor, as Becky points out, is CCD a calamity just for beekeepers. About a third of the food crops grown in the United States depend on honeybees for pollination. Without a visit from hives like those of the Joneses, an orchard's apple crop might be reduced by three-quarters. Even the wild blueberries in Maine now depend on imported hives. Sixty thousand hives, Ted tells me, mostly trucked in from out of state, are needed each spring to pollinate that crop. After the hives are trucked to New York State for the apple orchards early in the season, they are taken to Massachusetts and then to their sojourn in Maine. These days, honeybees have a schedule fully as frenetic as that of any corporate multitasker.

And that is surely a factor in the current honeybee disaster. A conservation biologist at the University of California, Berkeley, Claire Kremen has been focusing since 1999 on the interaction of farming practices with populations of wild and domesticated bees. Treating honeybees as migratory workers stresses the hives, but, she adds, it's not as if CCD came out of the blue. For 50 years, she says, the number of honeybee colonies in the United States has been in a steady decline (the total has decreased by 50 percent), punctuated intermittently by sudden die-offs caused by epidemics of pests and diseases. Trucking the hives all over the country, she adds, is a perfect way to increase stress and spread disease. In fact, I've heard beekeepers refer to Maine as "the cesspool of beekeeping." It's

PHOTOGRAPHED BY DAVID TSAY

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EVERYBODY WANTS TO lose weight



...but which "diet pill" is right for you?

There are two things we all know for sure... you can't be too rich or too thin (well... unless you're the Olsen twins). And if you're like most of us, you're still looking for the perfect diet pill because your last diet (and the one before that) probably failed. The truth is, no single weight-loss program or diet pill works for everybody... that's why, according to the latest government figures, weight loss remains a $30-billion-a-year business.

Choosing the right diet plan, diet book, or diet pill can be very confusing. Just take a trip to your local Wal-Mart or GNC. There are literally dozens of brightly-labeled bottles lining the shelves. Open up your favorite magazine. You'll see hundreds of before and after pictures, doctors in white coats, Hollywood celebrity endorsements, and outrageous promises like, "Lose 20 Pounds Overnight While You Sleep."

Want to know which diet pill is right for you? Here's a list of the most popular pills on the market today. Each is a little different... each addresses a specific weight-loss problem. One of these should help you get thin, stay thin, and put an end to diet failure.

All featured products are available at smarter retailers nationwide... or you can order directly from their respective distributors... Happy Dieting!

These statements have not been evaluated by the Food and Drug Administration. These products are not intended to diagnose, treat, cure, or prevent any disease.

*The "546% more weight loss" claim is based solely on Zantrex®-3's active weight-loss component. However, Zantrex-3's non-ephedrine, xanthine-based Super Stimulant® has been shown to produce additional weight loss in some studies.

A buyer's guide to America's best-selling diet pills.



EAT ALL YOU WANT AND STILL LOSE WEIGHT™? AUTOMATIC CALORIC RESTRICTION A REALITY!

Sounds too good to be true... but this European breakthrough has the science to prove it. Called Akävar™ 20/50, it really is the fastest, easiest weight loss ever because people drop pounds and inches without "dieting" or additional exercise. Akävar actually puts your body into a negative caloric balance as it automatically reduces caloric intake. Although they're not really sure why, researchers think Akävar works through adjustments to the "hunger hormone" ghrelin or through its ability to delay gastric emptying. In plain English, you take this stuff before meals and you just don't want to eat. Available at your local GNC or through Dynakor Pharmacal,® www.Akavar2050.com, or call 1-800-506-1396.



SIGNIFICANTLY OVERWEIGHT?

You've seen the ad: "When is a diet pill worth $153 a bottle?" When you truly need to lose weight... lots of weight... there's only one Leptoprin. At $153 a bottle, Leptoprin®-SD is much too expensive and much too powerful for the casual dieter. Leptoprin is not recommended for anyone who has a BMI less than 27. A.G. Waterhouse,™ Leptoprin.com, or call 1-800-310-8589.

Heard About "Combo Pilling"... Hollywood's Hottest New Weight-Loss Craze?

Ever wonder how Hollywood starlets get so thin... so fast? It could be "Combo Pilling"... the über-trendy, "underground" practice of combining two or more diet pills to create "supercharged" weight loss. Tinsel Town's favorite diet pill combination is Zantrex®-3 (the "rapid weight loss," incredible energy" diet pill) and Relacore® (the calming, feel good, "belly fat" pill). One pill picks you up, the other pill calms you down... both of them help you lose weight... but together, oh my goodness!

NOTE: *Neither the maker of Zantrex-3 nor the maker of Relacore condone the practice of "Combo Pilling."*



AMERICA'S #1 "BELLY FAT" PILL

Everyone knows that stress increases cortisol... cortisol increases belly fat... and Relacore is the #1 belly fat pill across America. So if stress-induced belly fat is your problem, Relacore is the ultimate solution. It's easy... you'll love it. The Carter-Reed Company,™ Relacore.com, or call 1-800-403-2149.

PS: While known as a "belly fat" pill, millions use Relacore's anti-stress formula as a "feel good" pill.





MENOPAUSE IS MORE THAN HOT FLASHES AND MOOD SWINGS... IT'S ABOUT GAINING WEIGHT

Estrin-D™ is the first and only diet pill specifically developed for adult women... to help combat menopausal and perimenopausal weight gain. If you're over 40 and just can't seem to lose the weight no matter how hard you try, menopausal weight gain could be the problem, and Estrin-D should be the diet pill for you. Plus, Estrin-D is said to help improve hormonal balance, so you feel great and lose weight in all the right places. Covaxil® Laboratories, EstrinD.com, or call 1-800-308-1425.

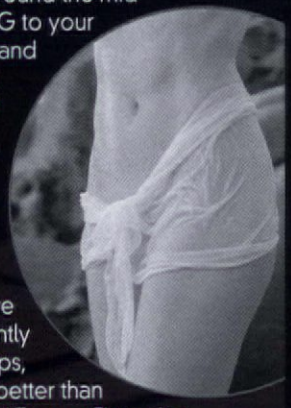






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PS: You really have to try this stuff and see the difference with your own eyes. It's amazing!

RAPID WEIGHT LOSS,™ INCREDIBLE ENERGY

The most popular diet pill with the under-30 set, Zantrex-3 is serious weight loss and extreme energy together in one power-packed super pill... 546% more weight loss* than the leading ephedrine-based diet pill† and all the energy you'll ever want or need. Zoller® Labs, Zantrex-3.com, or call 1-800-455-5643.

†For full study details, visit www.Zantrex-3.com. All trademarks are the property of their respective companies. Individual results will vary. Use in conjunction with any sensible diet and exercise program.

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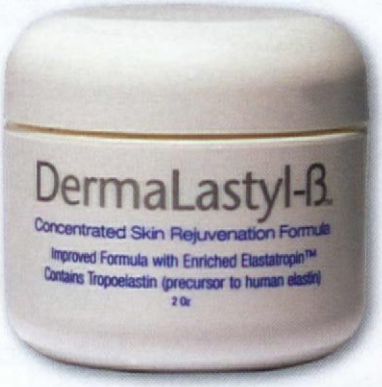


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- Visibly noticeable youthful appearance of skin
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possible that one of the reasons CCD has not yet appeared in Connecticut is that the state's beekeepers don't take their hives out of state.

I suggest to Kremen that it's crazy to assign the pollination of a huge portion of our food harvest to a single species of imported insect. (The domesticated honeybee, *Apis mellifera,* is a native of Europe.) "That," replies Kremen, "is what we have been saying for a while now." Honeybees, she points out, aren't even efficient at pollinating blueberries. Native bees, such as the Maine blueberry bee (*Osmia atriventris*) and the local bumblebees (*Bombus spp.*), do a far better job. The same is true for cranberries, another native American crop. But by expanding our areas of cultivation to vast, unbroken monocultures, by bulldozing hedgerows and woodlots, and by chemically poisoning all our weeds, we've robbed the natives of nesting sites and the flowers that would furnish them with pollen and nectar when farm crops aren't in bloom. Where we haven't evicted them we've starved them out.

Fortunately, says Kremen, the wild bees found a sanctuary. Gordon Frankie, Kremen's colleague at UC Berkeley, has discovered that urban and suburban gardens can be surprisingly rich in wild bees. He has identified 40 different species visiting the small garden of bee-attractive flowers that he and his students planted on the Berkeley campus, and they have identified a total of 82 species within the area. Frankie's Web site, nature.berkeley.edu/urbanbee gardens, includes lists of plants and outlines of cultural techniques that will make any garden bee-friendly. For those gardeners who prefer print media, there are fact sheets about native pollinators published by the Xerces Society, an Oregon-based nonprofit devoted to invertebrate conservation, as well as its booklet "Farming for Bees." The booklet highlights the society's collaboration with Claire Kremen and Audubon California; this triumvirate has been restoring bee-friendly native vegetation along streamside corridors at several sites in California's intensively farmed Central Valley to see if it will boost depleted populations of indigenous pollinators. If successful, Kremen says, this technique could be extended to farms throughout the country.

When Ted and Becky Jones lifted the top story off the brood chamber at the base of that troubled hive on the Connecticut blueberry farm, they found the colony—queen, workers, and drones—still intact although reduced. Ted speculated that the honeybees had been injured somehow in the drive over from the Joneses' bee yard. He worries about the stress to his bees, adding that the long hours and heavy lifting of constantly shifting hives discourage young people from becoming beekeepers. It's time, I think, for gardeners to do their part in lightening the load.

☞ **houseandgarden.com** Get gardening advice from Tom Christopher at his Gardener's Almanac online.

MAKING YOUR GARDEN BEE-FRIENDLY

- Avoid the use of insecticides whenever possible; if necessary, apply only after dark and to plants not in flower.
- Plan a steady succession of blooms throughout the growing season, from pussy willows in early spring to asters and goldenrods in fall. Local chapters of native plant societies can advise on bee-attracting wildflowers; simpler, older cultivars of garden flowers with fewer petals tend to be more attractive to bees.
- Plant flowers in clusters of the same type and color to create large targets that bees can find easily.
- Leave areas of soil mulch-free as habitat for ground-nesting bees.
- Install bee nesting blocks—wooden blocks perforated with tunnels—to host solitaries such as blueberry bees and orchard mason bees. Instructions for construction and use are available from the Pollinator Partnership. pollinator.org.
- Join the Xerces Society. 4828 SE Hawthorne Blvd., Portland, OR 97215. 503-232-6639. xerces.org.



Plants We Love

A Quiet Beauty With a host of vibrant new hybrid cultivars, the stately verbascum is having a comeback

BY MELISSA OZAWA

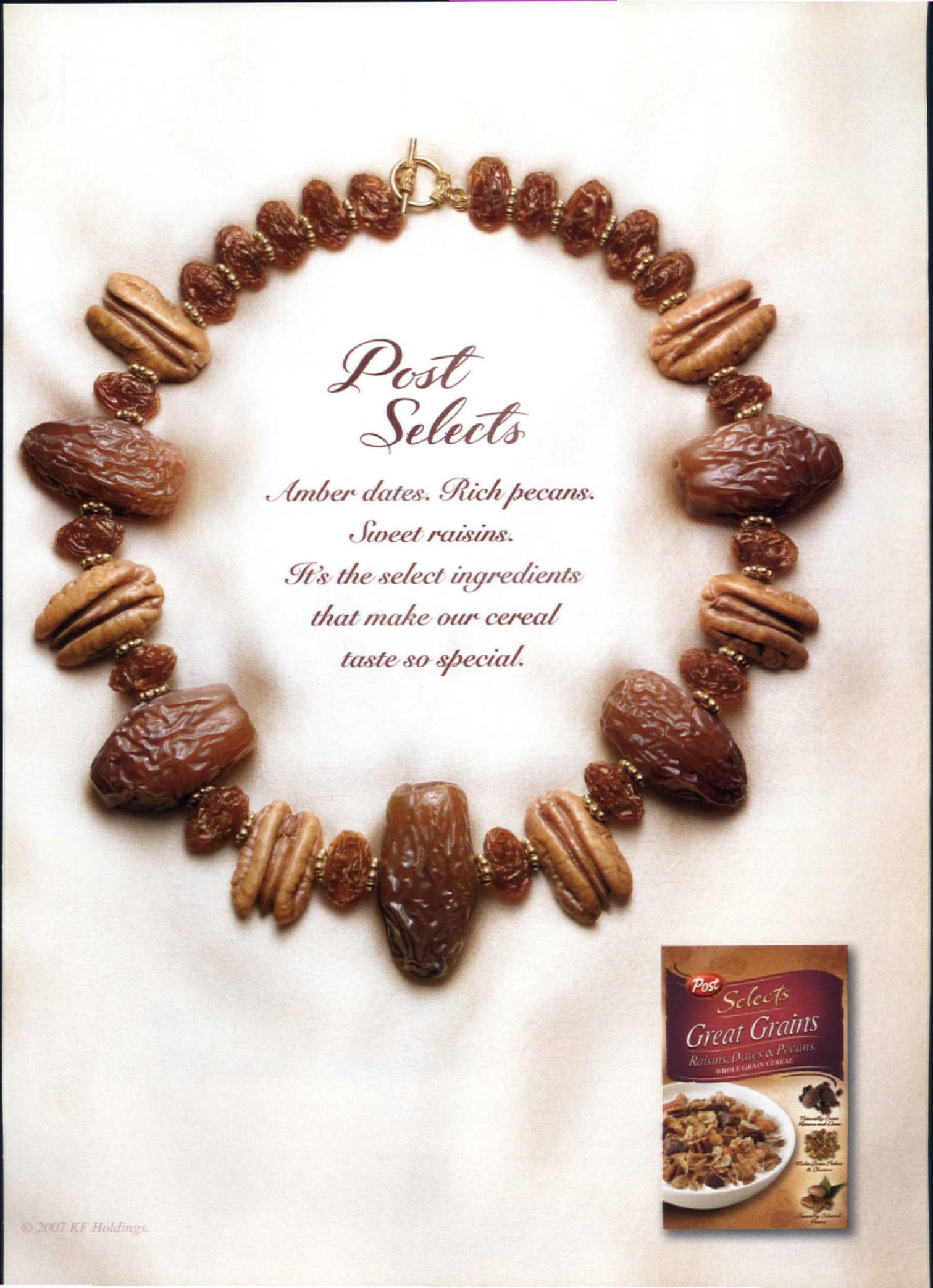


PHOTOGRAPHED BY ALEXANDRE BAILHACHE

Verbascum
"They are all dusty, fusty, musty in coloring," Vita Sackville-West wrote of her favorite verbascum cultivars in *Some Flowers*. "They look as though a colony of tiny buff butterflies had settled all over them." Beloved for their uniquely muted palette and stately structures, verbascums are experiencing a renaissance, thanks in large part to introductions of new hybrid cultivars like 'Helen Johnson,' left, and 'Dark Eyes.' When a chance seedling of 'Helen Johnson,' with its saucer-shaped terra-cotta blooms and felted, gray-green foliage, appeared in the late 1980s at Britain's Royal Botanic Gardens at Kew, it revived interest in verbascums.

Summer Bonus
This architectural plant can give height and structure to a mixed border, thriving in summer when many plants retreat from the heat.

Plant Care
Drought-tolerant, verbascums prefer full sun and well-drained, alkaline soil—too much water can result in rot. Remove spent flowers to prolong the life of the plant and encourage possible reblooming. Many of these short-lived hybrid cultivars are sterile, but they can be propagated easily by root cuttings.



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The Goods

Telescopes What better ornament for your garden than one that helps you explore the cosmos and is also lovely to look at? BY MELISSA OZAWA

As the days grow shorter, enjoy late hours in the garden by observing the night sky. The Perseid meteor shower on August 11 and 12 will coincide with a new moon, offering optimal viewing conditions. Gather friends to experience this incredible annual light show as well as other celestial phenomena that make up the magnificent night sky.

We asked Joe Rao, guest lecturer at New York's Hayden Planetarium, for some advice on purchasing a telescope. First, he says, buy from a store that specializes in telescopes. Rao recommends researching astronomy magazines to find reputable brands. You should also look for a model that is easy to set up and use: bigger isn't always better. As Timothy Ferris writes in *Seeing in the Dark*, "The most rewarding telescope is the one you use often." You might also join your local astronomy club. The best way to learn about the stars is to practice viewing them, and what better way than among a team of knowledgeable enthusiasts?

Porter Garden Telescope >

Display a piece of astronomical history in your garden. Telescopes of Vermont has authentically and beautifully remanufactured the Porter garden telescope, which was designed in the 1920s by astronomer and scientist Russell W. Porter. The cast bronze reflecting telescope features a working sundial and comes with a marble pedestal. Left unwaxed, the telescope will weather to a beautiful green patina. The mirror and eyepieces are easily removed so they won't get damaged. $59,000, from Telescopes of Vermont. [gardentelescopes.com]

☞ **houseandgarden.com** For more telescopes you can use in the garden, visit us online.

There's relief for pain like this. Ask your doctor about Lyrica®.



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Do you feel shooting pain in your feet? Or tingling, numbness, stabbing or burning sensations?

If so, you may have painful neuropathy, also known as nerve pain. This type of pain is different from musculoskeletal (muscle or joint) pain, and may need a different type of treatment. Only Lyrica (pronounced LEER-i-kah) is FDA-approved to treat two of the most common types of nerve pain, Diabetic Nerve Pain and Pain after Shingles. Lyrica is specially designed to provide the relief you need. It works on the nerves that cause this pain. So you can start to think about other things besides your pain. Ask your doctor if Lyrica can help. Lyrica is one of several treatments for you and your doctor to consider.

Prescription Lyrica is not for everyone. Some of the most common side effects of Lyrica are dizziness and sleepiness. Others are dry mouth, swelling of hands and feet, blurry vision, weight gain, and trouble concentrating. You may have a higher chance of swelling or gaining weight if you are also taking certain diabetes medicines. And, if you drink alcohol or take medicines that make you sleepy, you may feel more sleepy when you start Lyrica. You should not drive a car or work with machines until you know how Lyrica affects you. Tell your doctor about any changes in your eyesight, muscle pain along with a fever or tired feeling, or skin sores due to diabetes. Also tell your doctor if you are planning to father a child. If you have had a drug or alcohol problem, you may be more likely to misuse Lyrica. You should talk with your doctor before you stop taking Lyrica or any other prescription medication. *Please see important product information on adjacent page.*

To learn more visit www.lyrica.com or call toll-free 1-888-9-LYRICA (1-888-959-7422).

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IMPORTANT FACTS

LYRICA® PREGABALIN © capsules (LEER-i-kah)

IMPORTANT SAFETY INFORMATION ABOUT LYRICA

LYRICA may make you feel dizzy or sleepy.

- Do not drive a car, work with machines, or do other dangerous things until you are sure you will be alert. Ask your doctor when it is okay to do these things.

LYRICA may cause problems with your eyesight, including blurry vision. Call your doctor if you have any changes in your eyesight.

ABOUT LYRICA

LYRICA is a prescription medicine used to treat:

- Nerve pain from diabetes
- Nerve pain that continues after the rash from shingles heals

This pain can be sharp or burning. It can feel like tingling, shooting, or numbness. Some people taking LYRICA had less pain by the end of the first week. LYRICA may not work for everyone.

WHO IS LYRICA FOR?

Who can take LYRICA:

- Adults 18 years or older with nerve pain from diabetes or after shingles

Who should NOT take LYRICA:

- Anyone who is allergic to anything in LYRICA

LYRICA has not been studied for nerve pain in children under 18 years of age.

BEFORE STARTING LYRICA

Tell your doctor about all your medical conditions.
Tell your doctor if you:

- Have or had kidney problems or dialysis
- Have heart problems, including heart failure
- Have a bleeding problem or a low blood platelet count
- Have abused drugs or alcohol. LYRICA may cause some people to feel "high."
- Are either a man or woman planning to have children or a woman who is breast-feeding, pregnant, or may become pregnant. It is not known if LYRICA may decrease male fertility, cause birth defects, or pass into breast milk.

Tell your doctor about all your medicines. Include over-the-counter medicines, vitamins, and herbal products. Tell your doctor if you take:

- Rosiglitazone (Avandia®)* or pioglitazone (Actos®)** for diabetes
- Narcotic pain medicines such as oxycodone, tranquilizers, or medicines for anxiety such as lorazepam
- Any medicines that make you sleepy

LYU00123A

POSSIBLE SIDE EFFECTS OF LYRICA

LYRICA may cause serious side effects, including:

- Dizziness and sleepiness
- Eyesight problems
- Weight gain and swelling of hands and feet. Weight gain may affect control of diabetes. Weight gain and swelling can be serious for people with heart problems.
- Unexplained muscle pain, soreness, or weakness along with a fever or tired feeling. If you have these symptoms, tell your doctor right away.
- Skin sores. In LYRICA studies, skin sores were seen in animals but not in humans. If you have diabetes, pay extra attention to your skin. Tell your doctor about any skin problems.

The most common side effects of LYRICA are:

- Dizziness
- Sleepiness
- Swelling of hands and feet
- Blurry vision
- Weight gain
- Trouble concentrating
- Dry mouth

You may have a higher chance of swelling or gaining weight if you are taking certain diabetes medicines with LYRICA. Medicines that already make you sleepy or dizzy may make you feel more sleepy or dizzy with LYRICA.

HOW TO TAKE LYRICA

Do:

- Take LYRICA exactly as your doctor tells you. Your doctor may tell you to take it 2 or 3 times a day.
- Take LYRICA with or without food.

Don't:

- Do not drive a car or use machines if you feel sleepy while taking LYRICA.
- Do not drink alcohol or use other medicines that make you sleepy while taking LYRICA.
- Do not change the dose or stop LYRICA suddenly. You may have headaches, nausea, diarrhea, or trouble sleeping if you stop taking LYRICA suddenly.
- Do not start any new medicines without first talking to your doctor.

NEED MORE INFORMATION?

- Ask your doctor or pharmacist. This is only a brief summary of important information.
- Go to **www.lyrica.com** or call **1-888-9-LYRICA (1-888-959-7422).**

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House & Garden toasts the New Tastemakers



On May 15, 2007, the most dazzling design stars came out in full force—and full fabulousness—to celebrate the *House & Garden* New Tastemakers issue. As partygoers crowded the black carpet in front of New York City's Metropolitan Pavilion, hundreds more celebrated inside a chic haven designed by David Stark.





1. Melanie Taylor, Brizo's Director of Media Planning, enjoying the festivities with *House & Garden*'s Karen Martin. **2.** Jay McInerney and his wife, Amanda Hearst. **3.** Wendy Goodman, Design Director, *House & Garden*, and Robert Rufino, VP of Creative Services, Tiffany. **4.** New Tastemaker and Interior Designer Shawn Henderson strikes a pose. **5.** Portraits of the New Tastemakers were uplit and displayed in Larson-Juhl frames. **6.** Joe Lagani, Publisher, *House & Garden*, and New Tastemaker Jenny Perlhagen, Chelsea Editions. **7.** *House & Garden*'s Cynthia Frank and Reed Krakoff, President and Chief Creative Director of Coach. **8.** Harry Slatkin, President Slatkin & Co. **9.** Andrea Stark, President of Stark Carpet, with Saatchi CEO Kevin Roberts. **10.** Zang Toi, Fashion Designer, shows off his model friend, who is wearing one of his creations. **11.** Robertson Hartnett, twenty2; Emmanuel Perrin, President and CEO, Americas, Van Cleef & Arpels; Kyra Hartnett, twenty2, and *House & Garden*'s Mayer Rus. **12.** Bisazza tile trays provided the perfect backdrop for a well-catered evening.









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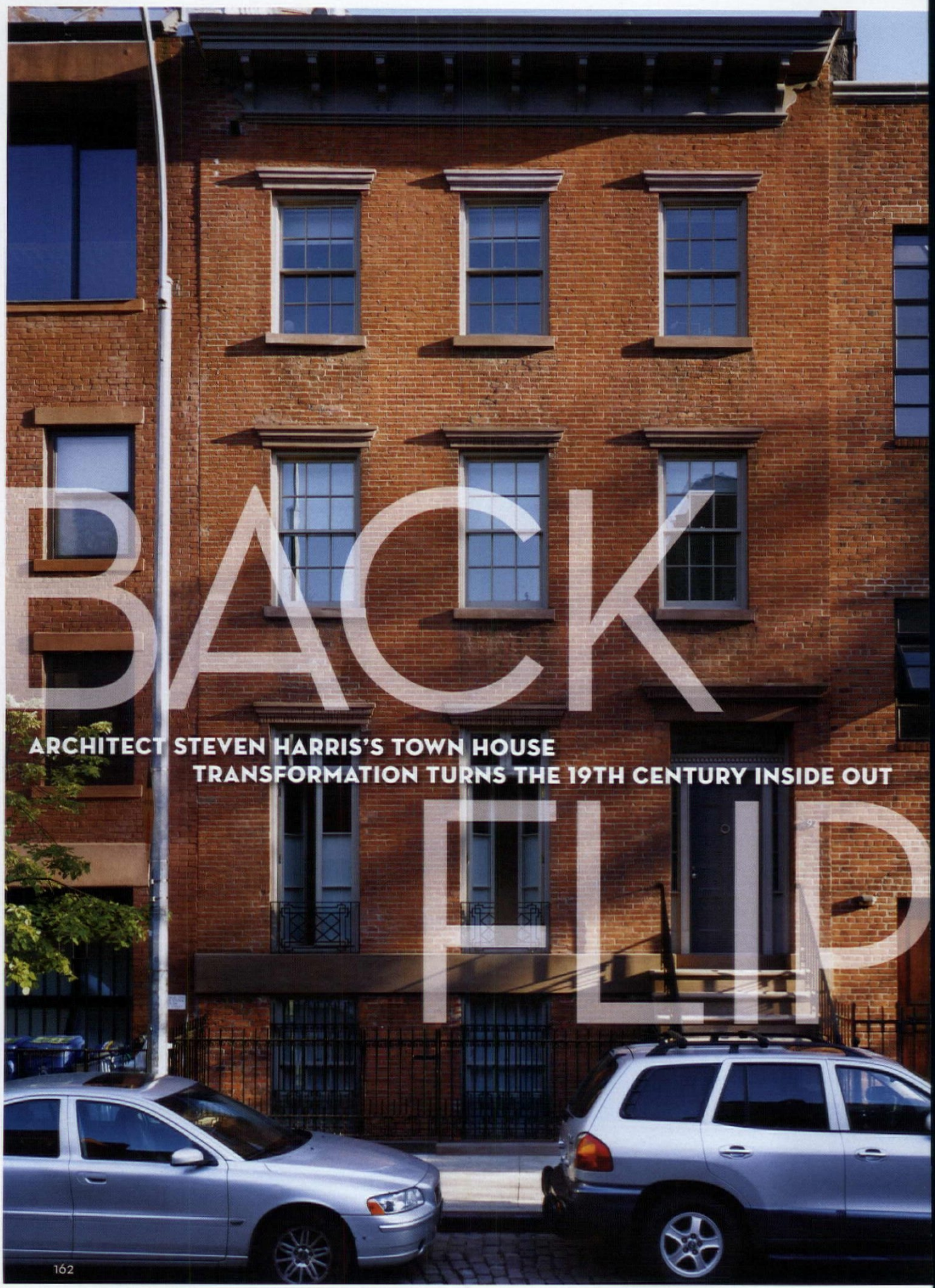
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September

HOUSE & GARDEN CELEBRATES THE BEAUTY AND DIVERSITY OF GREAT DESIGN

The backyard of this Manhattan town house features a pair of Richard Schultz's dining armchairs, from DelGreco & Company, NYC, against a backdrop of bamboo.



BACK FLIP

ARCHITECT STEVEN HARRIS'S TOWN HOUSE TRANSFORMATION TURNS THE 19TH CENTURY INSIDE OUT



The facade of Adam Gordon's town house, opposite page, looks like others on the street. ■ A view of the back reveals its uniqueness. Architect Steven Harris installed five floors of glass walls that look out onto an outdoor space surrounded by three blind walls.

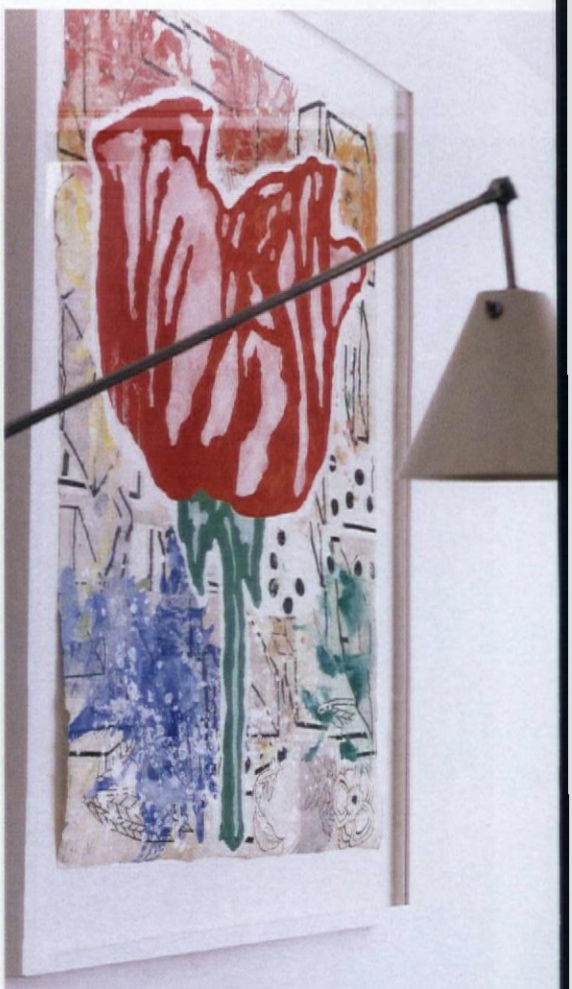
BY WENDY GOODMAN PHOTOGRAPHED BY JASON SCHMIDT

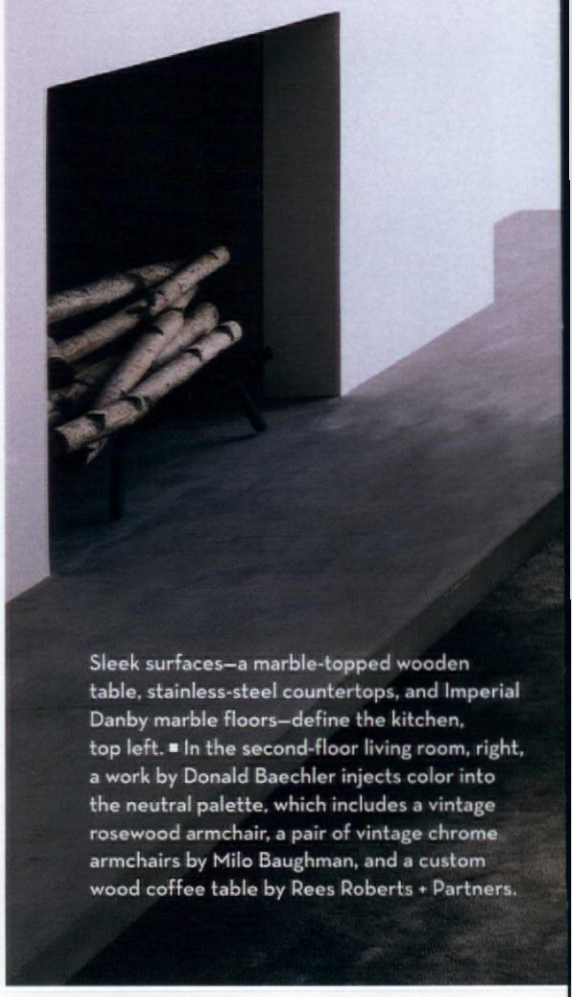

HARRIS MADE A VIRTUE OF THE
BLIND WALLS SURROUNDING THE OUTDOOR
SPACE BY CREATING AN OPEN GARDEN ROOM
WITH THE SKY AS ITS CEILING



Understated modern interiors give way to a striking view of the outdoor room, where an Imperial Danby marble patio sets off the artificial lawn. Two Richard Schultz armchairs from DelGreco & Company, NYC, pop against a brick wall lined with bamboo. On the first floor, the living room includes a custom sofa by Rees Roberts + Partners in an off-white cotton and Andrianna Shamaris's teak and resin low table.







FROM THE STREET

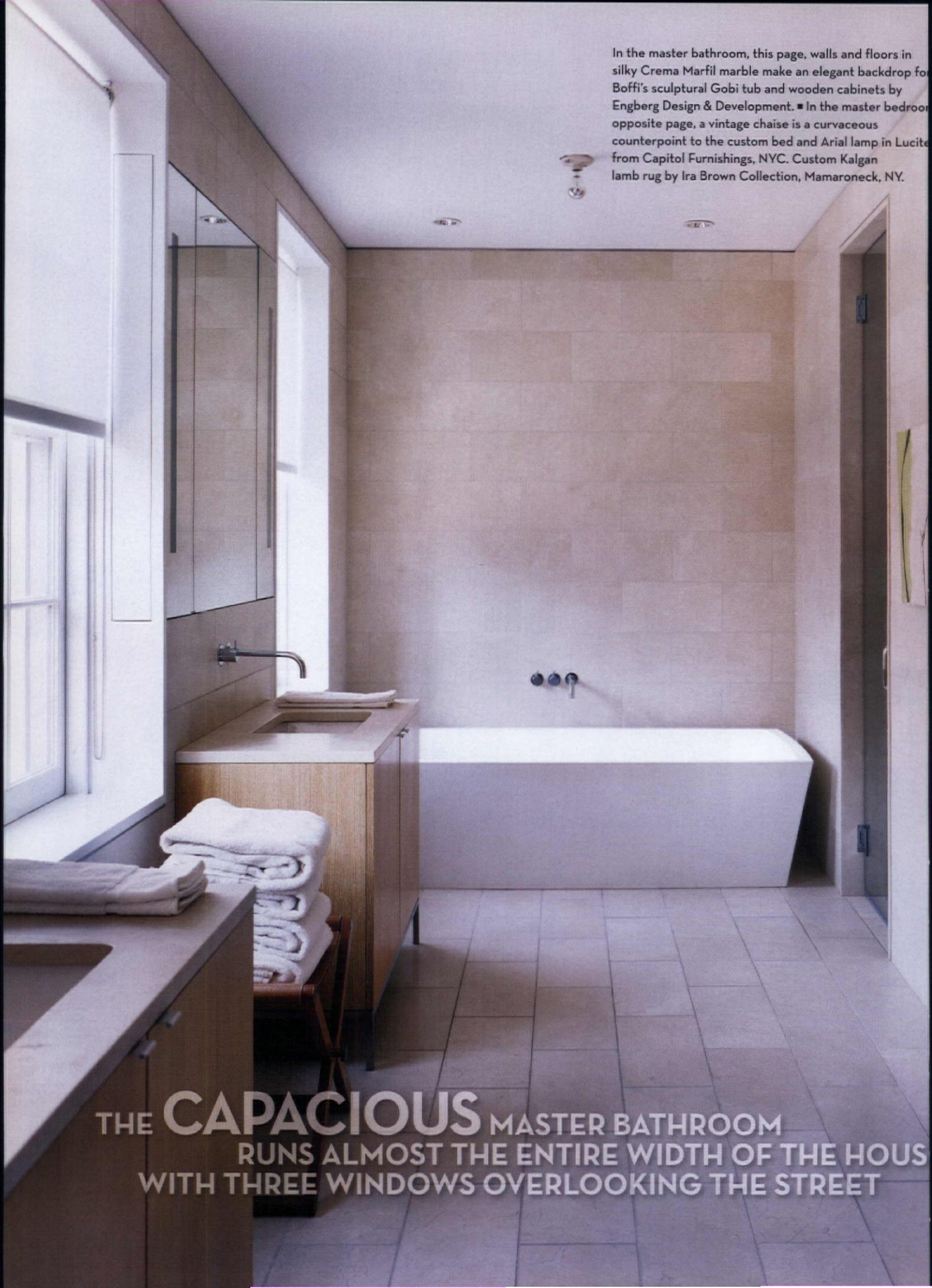
Adam Gordon's house looks like the others on his block, except a little better—beautifully restored 1858 facade, handsome parlor floor windows, and an ironwork fence. "There is so much privacy and decorum about that facade," says Gordon's architect, Steven Harris. "It looks like a polite, decorous Jane Street house." That is, until you get inside.

Gordon, a real estate developer, bought the house after being warned by the broker that there was a problem. "I don't think you are going to like it," he remembers her saying, "because there is something wrong in the back." What was wrong was that the outdoor space was enclosed by the three blind walls of the surrounding buildings; it had no view. This liability so intrigued Gordon that he bought the place sight unseen. He approached the neglected house with its forlorn rooms and viewless back in a spirit of steadfast optimism. Its limitations inspired him to imagine living in streamlined interiors, but it was Harris who took things to the edge, gutting the building, installing a five-story wall of glass at the back, and creating a garden room that makes a virtue of the site's defects.

Instead of feeling oppressed by them, Harris reports that he was actually "wowed by the tall blind walls that surrounded the garden." The unique boundary inspired visions of a "surreal, Magritte-like open garden room where the floor of the garden is the floor, the sky is the ceiling, and the adjacent buildings are the walls." The idea for the glass walls at the rear of the house was inspired, Harris says, by the Rockefeller guesthouse in midtown Manhattan designed by Philip Johnson, as well as by one wall of the art gallery Louis Kahn designed at Yale, where Harris has been teaching architecture over the past 20 years. ▷

Sleek surfaces—a marble-topped wooden table, stainless-steel countertops, and Imperial Danby marble floors—define the kitchen, top left. ■ In the second-floor living room, right, a work by Donald Baechler injects color into the neutral palette, which includes a vintage rosewood armchair, a pair of vintage chrome armchairs by Milo Baughman, and a custom wood coffee table by Rees Roberts + Partners.


Paris Interiors
NEW YORK



In the master bathroom, this page, walls and floors in silky Crema Marfil marble make an elegant backdrop fo Boffi's sculptural Gobi tub and wooden cabinets by Engberg Design & Development. ■ In the master bedroo opposite page, a vintage chaise is a curvaceous counterpoint to the custom bed and Arial lamp in Lucite from Capitol Furnishings, NYC. Custom Kalgan lamb rug by Ira Brown Collection, Mamaroneck, NY.

THE CAPACIOUS MASTER BATHROOM RUNS ALMOST THE ENTIRE WIDTH OF THE HOUS WITH THREE WINDOWS OVERLOOKING THE STREET



The architectural punch of the place arrives the minute you enter and walk to the back, with its spectacular views. "We have done thirty town houses in the city, and nothing is this spare," Harris says. "I wanted your eye to go *pow* at ninety-five miles an hour—straight to the back, to feel like you were outside." To obtain the monumental plates of glass, they researched every supplier in North America, finally acquiring "the biggest sheets of glass you could get that don't have to come through the Panama Canal." The pieces were so big that they had to be lifted from the street and over the house to be installed. Harris also removed the bay that jutted from the back of the house, which, in accordance with New York building codes, allowed him to redeploy that space in a rooftop room and create two terraces and indoor and outdoor fireplaces.

The moldy backyard was cleaned out and transformed, enabling the building's exterior to take on an entirely new character in sync with its reworked interior. The original idea of maintaining a sod lawn surrounded by boxwood hedges gave way to a more imaginative solution. Now synthetic grass

BREAKING THE RULES

Faking It

For those who consider fake grass a travesty, Steven Harris has an answer in the Synlawn he used for the garden. "It's completely believable," he says, "and it feels wonderful underfoot."

Beating City Hall

New York's strict zoning laws do allow for some flexibility. Harris says, "You cannot increase the size of a building, but you can redeploy that square footage." That's how he created the penthouselike space on the roof.

The Nomad at Home

Adam Gordon attributes the innovations in his house to his nomadic approach to living: "For me, projects are sort of like Tibetan sand mandalas. The monks work laboriously to create a unique design, and when it is over, they move on." His house is not a monument to himself, and he is not afraid to leave it now that it is finished.

and artificial hedges define the lot with a line of actual towering bamboo that reaches for the sky.

Although Gordon sees this project as a radical departure from his former town house, he maintains that the broad modernist strokes of this place are discreet compared with Richard Meier's nearby Perry Street apartments. "The Richard Meier houses, which I love, are houses for people who like to preen. It's a very public statement about your aspirations. This place has the same kind of transparency, but it is very private. No one knows you are here."

The serene palette of the interiors, designed by Gordon and Harris with some help from Rees Roberts + Partners, is interrupted only by the artwork and emerald green garden floor. The spare furnishings attest to Gordon's changing aesthetic. "Houses can be like an autobiography," Gordon says, "and this is mine." Gone are the pieces of sixteenth- and seventeenth-century furniture from his former town house, where the walls were saturated in hues of burnt orange and bright pink. "When I came down here, I didn't know what it would be like to live in a modern house," he says. But he made the transition easily, and it seems to have inspired in him a desire for further transformations.

"I have always said that I am going to leave this house feet first," Gordon says with a laugh. But that was before he spied another property, whose appeal lies in what he describes as its "grand decay."

Harris will be accompanying his client on his next adventure, again employing his architectural wizardry on a challenging project. But Jane Street will always hold a special place for him. "Architects do a lot of projects, and there are very few that they want," he says. "I want that house." □





Harris divided the penthouse into indoor and outdoor spaces. The south terrace, to the rear, with Andrianna Shamaris's teak spa chair and petrified teak side table, reflects an organic version of the interior space, which includes a vintage Milo Baughman armchair and a vintage chrome end table. Identical custom wood-burning fireplaces with cast-concrete ledges, by Steven Harris Architects, further unify the space.

Entente Cordiale

One loves classic. One adores modern. Ignoring all the laws of aesthetic compatibility, Michael Coorengel and Jean-Pierre Calvagrac achieve a stunning synthesis of styles in their Paris apartment



Coorengel, left, and Calvagrac stand in the silver room, which features a resplendent mix of periods and styles. Modern pieces—a Gio Ponti coffee table, a '60s granite and Plexiglas table from Edouard de la Marque, Paris, and white Marcel Breuer chairs—hold their own against such treasures as a 19th-century bust and chandelier, and a Louis XVI canapé reputedly made for Marie Antoinette.



PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY PASCAL CHEVALLIER WRITTEN BY IAN PHILLIPS

Paris-based decorators Michael Coorengel and Jean-Pierre Calvagrac have always had a penchant for extravagance. Take their very first collaboration: window displays for the French pâtissier Ladurée in 1996. They concocted spectacular Medici-style vases out of macaroons, and equipped mannequins with yard-high wigs made from cakes and meringues. "It was a dangerous job," Calvagrac says. "We ended up eating all the time."

Eleven years on and the lifestyle of these modern-day dandies is equally elaborate. They are renowned for their dinner parties. At one, everything was black—the guests' attire, the tableware, even the food (the pair served caviar and dishes made with cuttlefish ink).

Such a taste for grandeur is perfectly mirrored in the architecture of the couple's apartment, situated on one floor of an 1836 town mansion in Paris's 10th arrondissement, within easy strolling distance of the Place Vendôme and the Musée du Louvre. It was built for Baron Louis, a protégé of Talleyrand who had served as finance minister under Napoleon and Louis-Philippe. The flat's more recent history is no less glamorous. Coorengel and Calvagrac bought it from actress Silvia Badesco-Perrisol, who starred alongside Jean-Paul Belmondo in the Alain Resnais film *Stavisky* and wrote a book of memoirs with the former empress of Iran, Farah Diba Pahlavi. "When we first walked in,"



The golden salon unites pop, chinoiserie, and Empire styles, with a dash of modern art. Two 1940s white lacquered Chinese tables and a 19th-century daybed upholstered in Brunschwig & Fils's Satin La Tour in Kelly sit atop a Verner Panton rug, ca. 1972. Coorengel and Calvagrac regilded the ornate moldings and offset their effect with black-lacquered panels and a Napoleon III marble mantel topped with black ceramic lamps by Carine Tontini.



Even a room filled with neoclassical furnishings and flourishes feels modern, thanks to the use of vibrant color

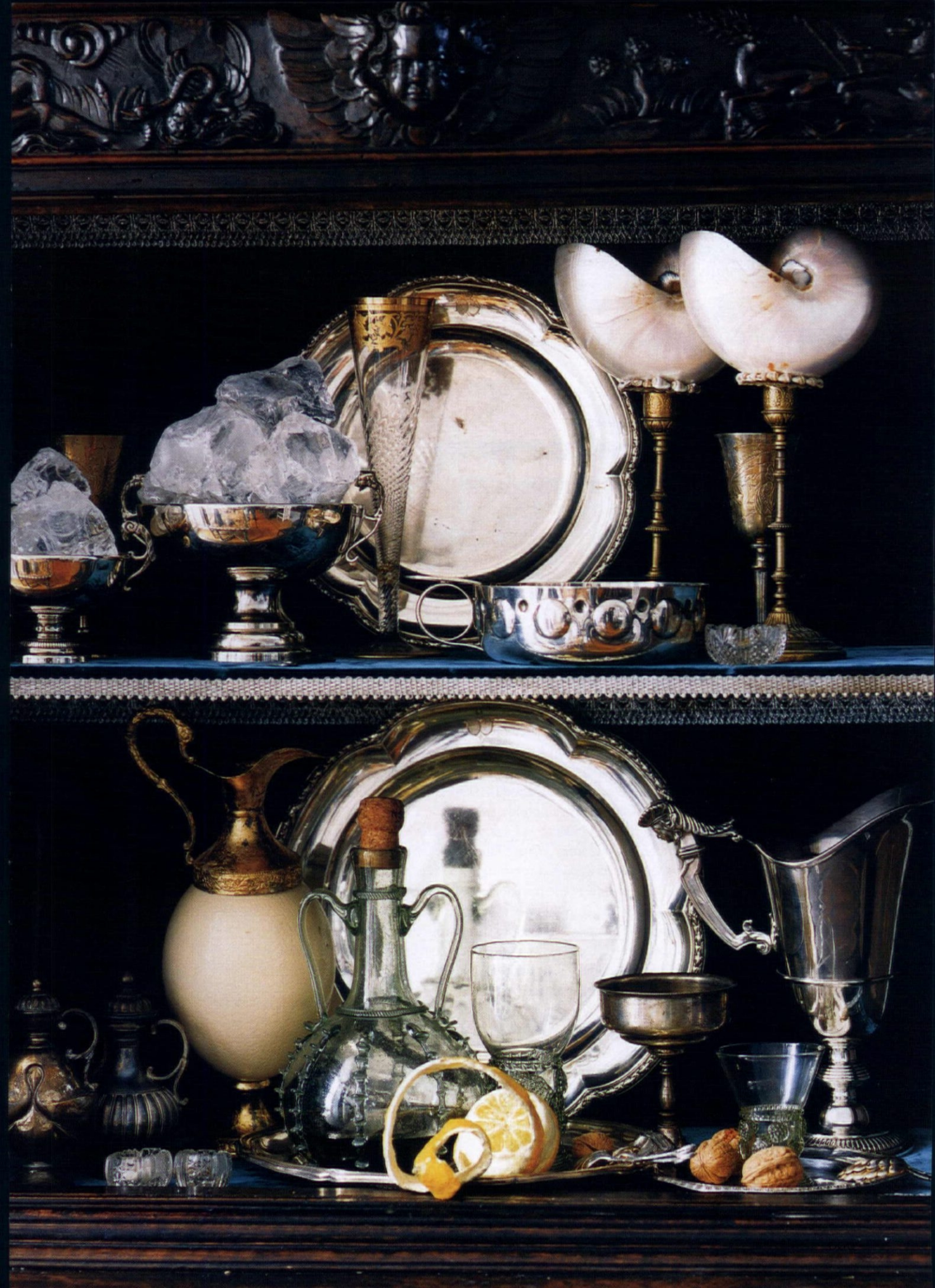


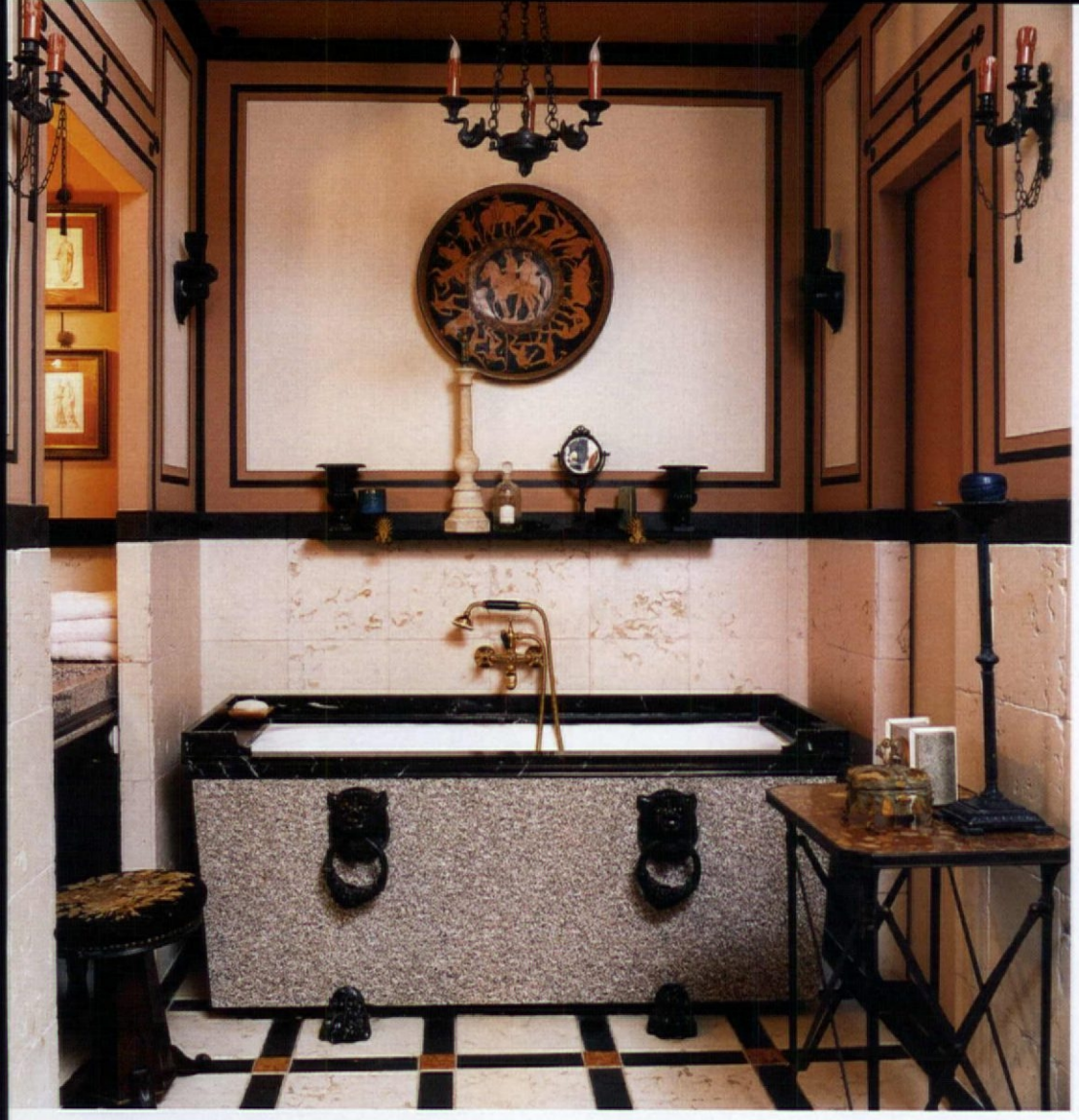
The heady blue and black office, above, has walls hung with bold black marble reliefs, bronzes, and statuary. The table holds delicate objets d'art such as gold Renaissance candelabras from Galerie J. Kugel, Paris, and a jeweled tortoise designed by Coorengel and Calvagrac. ▪ A 16th-century buffet, opposite page, holds an array of wonders, including Louis XVI sterling plates, Puiforcat bowls, nautilus shells mounted on candlesticks by Coorengel and Calvagrac, and a carafe made of an ostrich eggshell and silver gilt.

Coorengel says, "there were dresses, shoes, and hats everywhere, along with photos of [Badesco-Perrisol] with famous people." She chose them over another buyer, who planned to rip out the wood paneling and put in concrete floors. "We really had the impression that she was entrusting us with the place," Calvagrac says.

She could hardly have put it in safer or more skillful hands. The pair were immediately charmed by the floor plan, which they describe as Palladian. "It's a square with a round entrance hall," Coorengel says. On either side of the apartment is an enfilade of three salons. There are no corridors or wasted space. When it came to the actual structure, the two changed little—just the layouts of the kitchen, master bathroom, and guest quarters. The aim of their decor, Coorengel says, is "to keep a certain authenticity but make it look modern." That mix of classical and contemporary was at the very heart of their design approach—a necessity born of their contrasting tastes. Coorengel likes all things baroque. Calvagrac prefers modern, sober design. In both cases, their aesthetic is the antithesis of what they knew as children. Coorengel, born in The Hague in 1963, grew up in a house that was a paean to the contemporary. "Everything was white and yellow, with lots of Marimekko fabrics," he says. The French-born Calvagrac, 34, was raised in a château full of antiques.

"Jean-Pierre is much more of an artist," Coorengel says. "He dares to do things which often appear quite shocking to me at first." A perfect example is the circular Verner Panton







rug in the apartment's gold room. "Michael wanted a really classical space," Calvagrac says, "but it turned out to be something of a mix between Empire style and pop." The room is a heady mix, with jet-black walls, golden moldings, and a blue sky mural on the ceiling. An early-nineteenth-century méridienne has been reupholstered in a shocking green silk.

The adjoining silver room was initially the brainchild of Calvagrac. On his own, he would no doubt have filled it solely with pieces of twentieth-century design. As it is, there are a number of striking examples: curvy Michel Boyer lamps, 1950s Danish bookshelves, a Gio Ponti table. But this time Coorengel gave the decor a twist. He brought in an early-nineteenth-century chandelier and a Louis XVI sofa reputedly made for the Petit Trianon at Versailles.

"Our goal is often to find a happy medium between our two creative worlds," Calvagrac says. Joyous juxtapositions abound. The master bedroom brings together a Mies van der Rohe chair and a George Nakashima coffee table with an eighteenth-century Venetian procession lamp and a bed in which Napoleon is said to have slept. Elsewhere, you find new lamps from Molteni and the Conran Shop and classical artifacts.

Each room has a distinct character. "We love to move from one ambience to another," Coorengel says. And each room can have more than one function. The gold room is often transformed from a sitting room into a dining room. Intimate meals are held in the turquoise office. "It's a little like Versailles," Coorengel says. "There, one room would turn into the game room after eight o'clock and another used for a reception because there was no official dining room." A pretentious comparison? Perhaps not, when you live up to it as thoroughly as Coorengel and Calvagrac do.

Ian Phillips is a Paris-based writer.

The guest bathroom, above, gains a stoic grandeur from features like a granite-clad tub, decorations that include a wall-mounted Etruscan dish, and a grid-pattern floor made of antique stone. ▪ The inviting guest room, right, gets a touch of decadence from blush-hued walls, a leopard skin rug, a fur bedspread, and pillows in silks from Jim Thompson Inc. Empire furniture—a standing mirror, a mahogany chair, a marble-topped table, and a sleigh bed—adds a powerful note. Coorengel and Calvagrac designed the black paneled screen.





Coorengel and Calvagrac make their sharpest decorative contrasts in the gray room, used for formal dining. Staid Charles Rennie Mackintosh chairs—some left black, others painted white—are paired with an ornate 17th-century French table. Baroque-style tables with elaborate turned legs are coupled with modern sculpture and ceramics, and the decorators created burly wrought-iron tiebacks to hold open demure silk crêpe de voile curtains. See Shopping, last pages.



Breaking the Rules

Disrupt the Formula

"Continuity of style is uninteresting," Coorengel says. "Contrast creates a spike in the rhythm of a decor." Note the way the ornate neoclassical living room is politely interrupted by the austere lines of Marcel Breuer chairs and modern Danish pieces in dark wood.

Liberate a Classic

Sometimes an icon needs a face-lift, even if it seems like sacrilege. The high-backed Charles Rennie Mackintosh chairs in the dining room were originally finished in black; Coorengel and Calvagrac repainted four of the set white. The look seems antithetical to the Arts and Crafts philosophy that shaped the chairs, but in a new guise they are liberated, Coorengel says, "from their usual context and can be seen in a new way."

Winning Personality

"This building has tremendous history and personality," Coorengel says. "We needed pieces that would stand up to its spirit, not be crushed by it." The two chose pieces with formidable character. Take the master bedroom's black leather curtains, natural-edged Nakashima table, and florid Empire bed. Or there's the '40s statue in the entry, which the two coated in a paint containing gold dust.

High-Low Mix

The kitchen cabinets are from a retail chain. "We like formal living, but we're not snobs," Coorengel says. "To us, if something looks nice, it is nice."

Tricks of Color

"People think that if you paint a ceiling a dark color, it closes down the room," Coorengel says. "On the contrary: it can create a domelike effect or make the ceiling disappear." The trick is employed in the office, where the turquoise walls and ceiling have a soothing, enveloping feel. To Coorengel, "a white ceiling would make it feel disjointed and unfinished."

Trade Secrets Like Coorengel and Calvagrac

we're putting on the glitz with cool metallics

BY ELIZABETH BAILEY



WALL COVERINGS *THE HUGE ARRAY OF METALLICS AVAILABLE FOR THE WALL INCLUDES PAPERS, FABRICS, AND SYNTHETICS TO SUIT ANY DECORATING STYLE. DETAILS SUCH AS EMBOSSING CAPTURE THE VICTORIAN SPIRIT OF A TIN CEILING, WHILE A HAND-PAINTED METALLIC PAPER HAS AN ARTISANAL FEEL.* **1** *OH TITANIUM FROM WILLEM VAN ES DESIGN.* **2** *STARK WALLCOVERING'S CRINKLED LEAF IN PLATINUM.* **3** *SONDRA ALEXANDER'S CLOISONNÉ IN CHAMPAGNE AND* **4** *WILDWOOD IN ICED SILVER, BOTH FOR YANGKI AT WILLIAM SWITZER & ASSOCIATES.* **5** *VEGAS BY PHILLIP JEFFRIES LTD.*

TILES *FOR A DAZZLING DISCO BALL EFFECT, COVER YOUR WALLS WITH MOSAIC TILES OF* **6** *24-KARAT WHITE GOLD LEAF AND GLASS FROM BISAZZA. YELLOW GOLD IS ALSO AVAILABLE. CARLO DAL BIANCO FOR BISAZZA'S LIAISONS BIANCO 3/4-INCH TILES, $111 PER SQUARE FOOT. BISAZZA.COM.*

CURTAIN FABRICS HANG A SHIMMERING SHEER OR LUSTROUS VELVET AT THE WINDOW AND EVEN AT NIGHT THE GLIMMERING FIBERS WILL ADD SOME SHINE TO ANY ROOM. A VARIETY OF TEXTURES AND STYLES ARE AVAILABLE, FROM ROUGH AND RUSTIC TO SLEEK AND ULTRA-GLAM. **7** BRENTANO'S FIREFLY WINTER, THROUGH POLLACK. **8** BLIZZARD CLOTH IN ASH FROM THE ISAAC MIZRAHI COLLECTION FOR S. HARRIS. **9** ALPHA WORKSHOPS' PAVIMENTO SHEER IN GOLD, FROM POLLACK, AND **10** POLLACK'S DAZZLE IN MICA.

PLASTICS RANGING IN STYLES FROM TOUGH AND INDUSTRIAL TO HIGH-GLOSS CHIC, THESE SYNTHETIC MATERIALS HAVE UNLIMITED APPLICATIONS. THEY CAN BE APPLIED TO WALLS OR CEILINGS, BUT THEIR STURDINESS AND "WIPEABILITY" ALSO MAKE THEM GREAT FOR COVERING DINING CHAIR SEATS. **14** ZAMBONI IN ALUMINUM AND **15** ICING ON THE CAKE IN ALUMINUM, BOTH BY POLLACK.

LEATHER THESE HIDES LOOK LIKE COATINGS OF LIQUID GOLD AND SILVER AND ARE INCREDIBLY SUPPLE. THE NATURAL GRAIN BENEATH THE LUXE FINISH GIVES THEM A '70S BACHELOR PAD VIBE. **16** EDELMAN LEATHER'S NIGHT LIFE DEMI COW IN SOLID GOLD OR **17** SOLID SILVER.



LIGHT UPHOLSTERY USED FOR THROW PILLOWS OR ON A SINGLE OCCASIONAL PIECE, METALLIC FABRICS INJECT A SHOT OF JAZZ TO A DECOR. SOFTER METALLICS CAN ALSO ACT AS NEUTRALS IF THE TYPE OF FABRIC—WHETHER A CASUAL, LOOSER WEAVE OR ELEGANT EMBROIDERY—IS IN SYNC WITH A ROOM'S OVERALL AMBIENCE. **11** SHEILA COOMBES'S SIMPLICIANO FINE SILVER LINEN, THROUGH SANDERSON. **12** RUBELLI'S CARMEN 7540-I, AT BERGAMO FABRICS. **13** METAL FACETS IN PLATINUM, BY KRAVET.

PAINT FOR A SUBTLE SHEEN ON WALLS, THE REGENT METALLICS COLLECTION FROM RALPH LAUREN PAINT OFFERS 74 COLORS, INCLUDING LUMINOUS GREENS AND PURPLES. WE LIKE THE CLASSIC, COOL, **18** SILVER-PLATED RM 13 AND THE SLIGHTLY WARMER **19** WHITETAIL RM 42. $50 PER GALLON. RALPHLAURENHOME.COM.

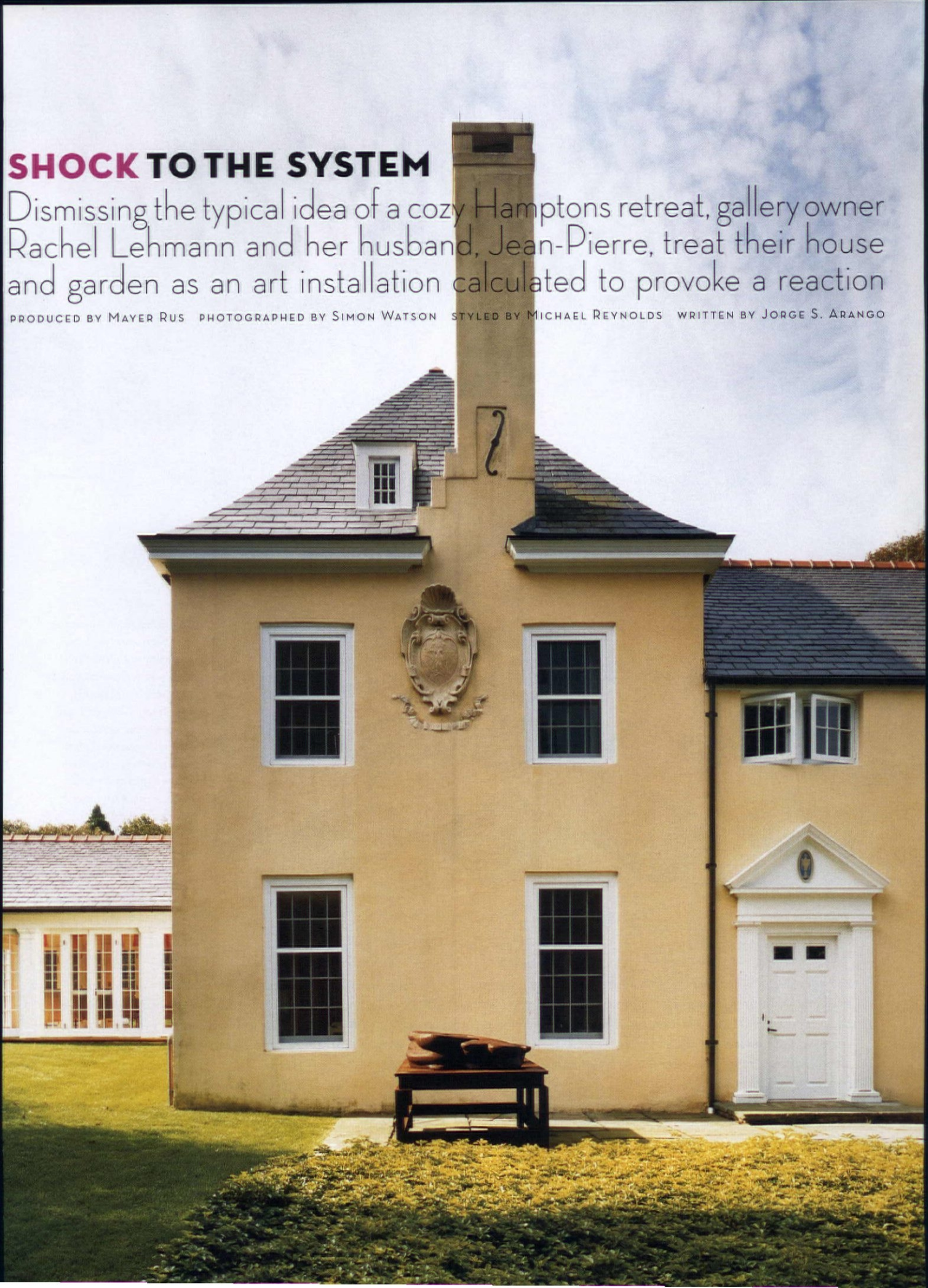


A Thomas Schütte sculpture, opposite page, gives arriving guests their first hint that something different might be afoot behind the pristine facade of this French château-style house in the Hamptons. ■ Sited next to the swimming pool, Jeff Koons's *Elephant*, a piece in high-chromium stainless steel and covered in a translucent pink finish, adds a burst of color and form to the landscape.

SHOCK TO THE SYSTEM

Dismissing the typical idea of a cozy Hamptons retreat, gallery owner Rachel Lehmann and her husband, Jean-Pierre, treat their house and garden as an art installation calculated to provoke a reaction

PRODUCED BY MAYER RUS PHOTOGRAPHED BY SIMON WATSON STYLED BY MICHAEL REYNOLDS WRITTEN BY JORGE S. ARANGO





The Lehmanns' wit shows in their flamboyant mix of design styles in the foyer, where neoclassical architecture plays off curvilinear vintage Jean Royère armchairs and shelves in painted steel and a baroque seashell-framed mirror from a Paris artist. ■ An organic sculpture by Anish Kapoor, opposite page, adds a happy note to a formal courtyard that contains a lily pond.

One of art's transformative powers is the ability

to engender new perspectives. No matter how opaque, mind-boggling, or infuriating a work might initially seem, the response it elicits often forces a broadening of our aesthetic views. And once we understand the art's references and inspirations, that altered perspective can breed a kind of familiarity with—perhaps even affection for—the work.

At the thoroughly unconventional Hamptons home of Rachel and Jean-Pierre Lehmann, this movement from visceral reaction to a more comfortable receptivity is constantly at play. Only the most jaded visitor would be inured to the provocative assembly of art and furnishings on display here. But for the Lehmanns, provocation is what it's all about.

"Our lives have been inspired by the art experience," says Rachel Lehmann, the unstintingly courteous 54-year-old co-owner of New York's Lehmann-Maupin Gallery. "We have always had a problem fitting into one particular movement or style. Jean-Pierre and I have to explore connections and boundaries." She and co-owner David Maupin are also used to crossing boundaries—exhibiting, for example, art furniture by Maria Pergay, videos by Tony Oursler, paintings by Suling Wang and Ross Bleckner, mixed media work by Gilbert & George, and sculpture by Teresita Fernandez and Ashley Bickerton.

The Lehmanns met at another collector's home in 1979, when Rachel owned a gallery in Geneva. In 1992, she and



Jean-Pierre (a Swiss-French financier), 67, bought the former residence of a well-known magazine publisher, a circa 1910 French château on several acres. Rachel furnished the entire place at Bloomingdale's during an hour-and-a-half shopping spree between a flight from Switzerland and another to San Francisco.

After living with that scheme for several years, Jean-Pierre says, they "started, room after room, to change things." Not structurally, he notes, since the Lehmanns believed in preserving a "memory" of the house's former incarnation. "There's a lot of woodwork on the doors and windows," he says. "We never touched that. We made it our own, but we wanted to respect the spirit of the space."

At the same time, Rachel says, "what is important to me in my professional life is feeling there is a continuation and an adventure, rather than a limitation. My favorite experience is combining artworks—facing each other or hanging one on top of the other—to create a new language, a new sensation. We wanted the art to talk to the interior architecture and the architecture to talk to the art."

This approach extended to the furnishings. The Lehmanns had earlier purchased some of the transgressive furniture of Mattia Bonetti and Elizabeth Garouste, who, during their now dissolved design partnership of the 1990s, were the glamour team producing meticulously crafted neo-Baroque



The living room, right, features custom pieces by Mattia Bonetti, including oversized armchairs, a steel coffee table, and a blue varnished sofa with cushions in Georges Le Manach's Toiles de Tours, through Claremont. The Takashi Murakami bench was part of his 2003 "Reversed Double Helix" show at Rockefeller Center. Stefano Arienti's *Cielo Azzurro* (2005) hangs at left.





French design. So the Lehmanns commissioned Bonetti to create new pieces. "We wanted his art to reflect and play with the artworks we display," Rachel says.

For example, on either side of a Takashi Murakami mushroom bench that bisects the living room, Bonetti conjured groupings of furniture that indirectly allude to the sculpture's bulbous shapes and cheerful colors. A hand-carved and hand-painted blue sofa, Bonetti explains, simultaneously harks to the area's seaside culture: "It was built as a wooden boat would be built." Other pieces draw on sources as varied as 1950s diner aesthetics, a cabinet he had designed for the Lehmanns years ago with Garouste, a kidney-shaped shelving unit by architect Gabhan O'Keeffe, and organic Anish Kapoor sculptures from the Lehmann collection. The pieces don't always relate, Bonetti says. "The Lehmanns don't have to have a scheme for a room. They appreciate that."

Biomorphic forms are one constant note; Rachel believes they express emotion. In both art and life, she says, "I've always felt there is a distinction between people who want to deal on an emotional level and others who prefer something more clean and abstract. My husband and I find poetry in emotions." ▷

A sculpture by Richard Long, above, punctuates the manicured lawn. ■ The light-filled sunroom, opposite page, has a crisp, tailored feel. French doors surround the uncluttered space, where singular pieces by Viennese artist Franz West—a mahogany table and linen-upholstered club fauteuils with delicate metal legs—are paired with polished tiles and pendant lights by artist Jorge Pardo.

BREAKING THE RULES

Risk Takers

"Many people pick a style and follow it to its logical conclusion," Jean-Pierre Lehmann says. "Not here. We go from the 1950s to the 2100s." The decor includes pieces by Verner Panton, Pierre Paulin, and Philippe Starck that don't, he says, "relate to each other in an obvious way." Even the pattern for the mosaic tiles in and around the pool was created during a playful experiment. "We were sitting around with artists from the gallery and started playing with tiles of different shapes and colors," Rachel Lehmann recalls. "Eventually, a beautiful pattern emerged that felt very free and uncalculated, so we used it."

Playing with Perspective

By placing furniture and art of exaggerated proportions in small rooms, the Lehmanns create fantastical spaces within their traditional (French château-style) house. For example, in the master bedroom, the tip of Mattia Bonetti's amorphously shaped headboard nearly reaches the ceiling. In the foyer, where the ceilings are low, tall steel chairs by Jean Royère and a black twisting staircase create a distorted, through-the-looking-glass effect.

Take a Stand

"It's hurricane-proof," Jean-Pierre says of the giant hot-pink sculpture from Jeff Koons's "Celebration" series that sits beside the swimming pool. The work, as Lehmann suggests, not only stands up to nature but also clashes strongly with it. Some might argue that the setting is inappropriate or jarring for such a piece, but for the Lehmanns that's exactly the point. They chose the site to make a personal statement about Koons. Says Rachel: "It's proof of our belief in his work and in the enduring power of art."





A fun, biomorphic Mat



Whether by the art or the furnishings, a visitor finds himself bowled over at every turn with emotional reactions—often contradictory ones. Faced with Juergen Teller's photo portrait of the aged romance novelist Barbara Cartland, for instance, you don't know whether to be appalled by Cartland's dubious celebrity and tacky surroundings or feel a sudden warmth for this oft-scorned woman who has clearly primped so fastidiously for her close-up. Similarly, some guests might react to the Lehmanns' bedroom ensemble with utter bewilderment. It's comprised of an amoeba-shaped, molded, cotton headboard pocked with large silvered leather bubbles, and a bench and bedside tables supported on what look like cartoon animal hooves. But the free-wheeling oddness adds humor and keeps the house from feeling like a self-consciously curated gallery.

The master bathroom, above, designed by Murdock Young Architects, NYC, includes an egg-shaped tub by Agape and shower by Ponsi. ■ The master bedroom, right, features an eye-popping suite of furniture that Bonetti created from hand-sculpted wood covered in white lacquer. The headboard is upholstered in off-white cotton with metallic leather spots. See Shopping, last pages.

Clearly the Lehmanns weren't interested in just another "tasteful" Hamptons retreat. "It has always been important for us to create a personal experience, whether in our collection or in the way we live," Rachel says.

"It's not about a decor with a rationale—what you typically see in a magazine," Jean-Pierre says. "The way things come together is, simply, our way."

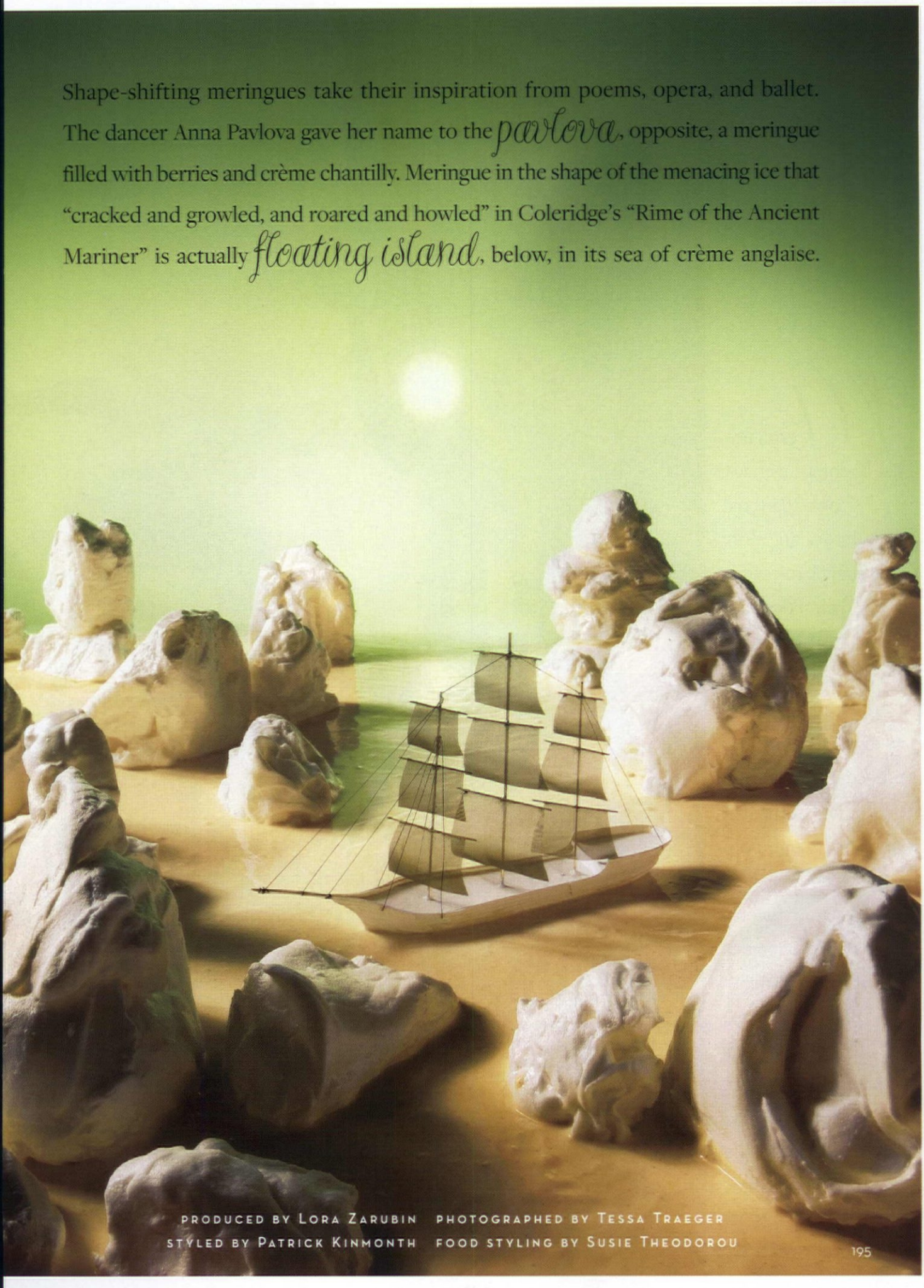
Jorge S. Arango is a New York writer and stylist.

onetti headboard is as grand, in its way, as a Louis XV canopy bed




Sweet Dreamscapes

Shape-shifting meringues take their inspiration from poems, opera, and ballet. The dancer Anna Pavlova gave her name to the *pavlova*, opposite, a meringue filled with berries and crème chantilly. Meringue in the shape of the menacing ice that "cracked and growled, and roared and howled" in Coleridge's "Rime of the Ancient Mariner" is actually *floating island*, below, in its sea of crème anglaise.

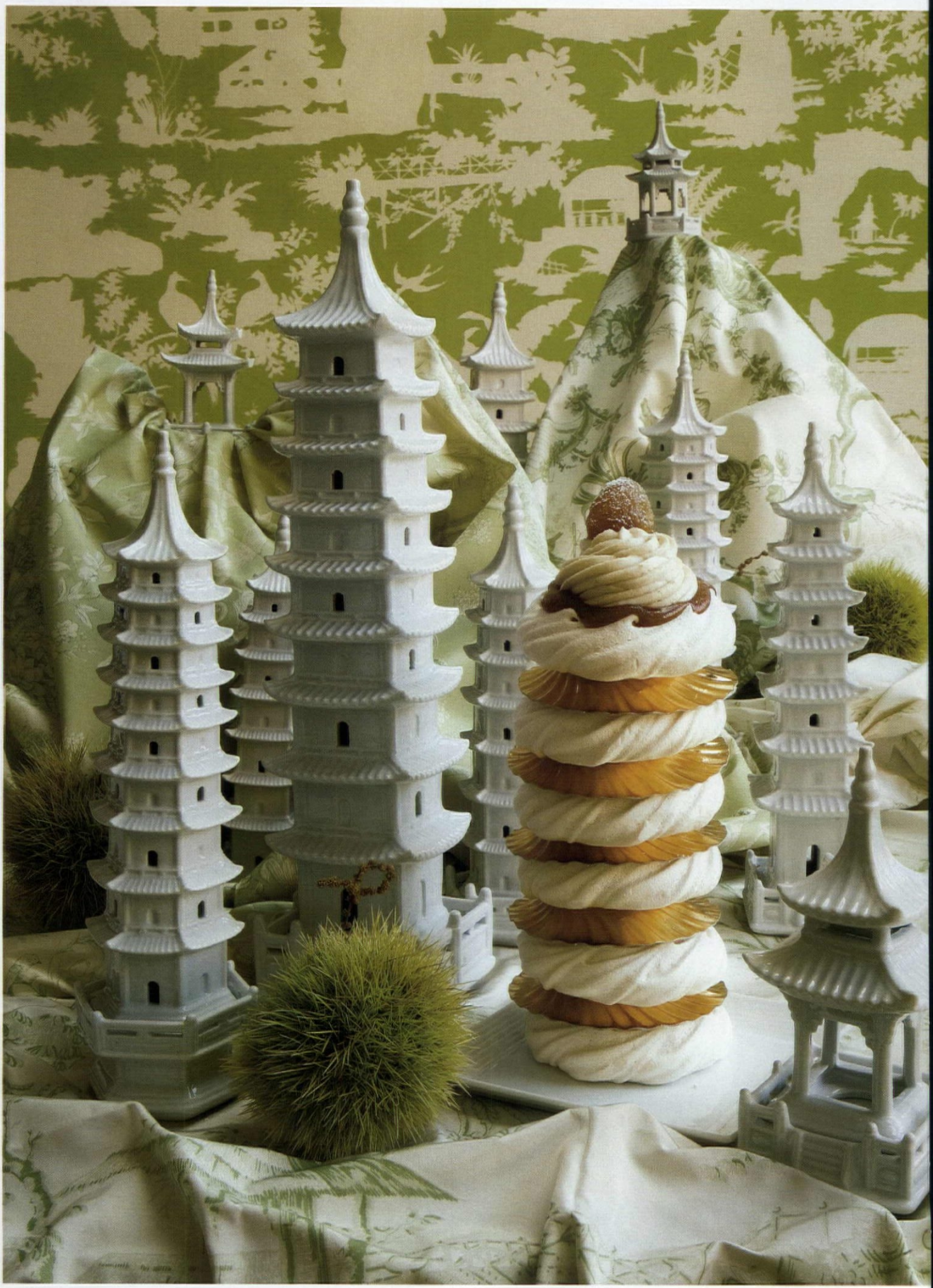


PRODUCED BY LORA ZARUBIN PHOTOGRAPHED BY TESSA TRAEGER
STYLED BY PATRICK KINMONTH FOOD STYLING BY SUSIE THEODOROU

Meringues, like budding ingenues, can be flattered into taking more dramatic roles than their modest lot usually allows. Sweetened egg whites beat to airy thinness need only a little encouragement and a fanciful turn of mind to become both star and stage set. Like an ingenue, meringue begins in frothy pliability but once shaped by a master's hand becomes firm, confident, and unyielding. Stand back and admire.







A tower of meringue in the shape of a *pagoda*, opposite, is interlaced with stories of chestnut cream and topped with marron glacé. A variation on the *almond rocher*, below, piles meringue into a rocky precipice resembling Mont Blanc, highest of the Alpine peaks. For a meringue recipe, see Shopping, back of book.



CHAMBER MUSIC

In a lyrical Manhattan apartment, all parts serve the whole, but some of those parts are wildly unexpected

PRODUCED BY MAYER RUS
PHOTOGRAPHED BY FRANÇOIS HALARD
STYLED BY NOEMI BONAZZI
WRITTEN BY JUDITH NASATIR





A Steinway grand piano fills the ethereal space between the dining room and the living room. A dreamy custom angora goatskin pouf serves as a bench and Gino Vistosi's Murano glass column shimmers in the background.





Something there may be that doesn't love a wall,

but it's not urban living, which requires much of construction. Good walls—well placed, finely finished, and appropriately detailed by knowing architects—make gracious living spaces and, like good fences, good neighbors. That's certainly true of the serene, carefully calibrated, and understatedly groovy 4,400-square-foot residence that architect David Mann, of Manhattan's MR Architecture + Decor, has sculpted for Kris Fuchs and her daughters, Sage, 13, and Laura, 11, in a rara avis of a building, a quasi-loft-style structure on New York's Upper East Side.

Fuchs, an alumna of SoHo's celebrated furniture store Troy, is an acute visual literate. Two years ago she and a longtime friend, Maria Sepulveda, launched Suite New York, a downtown-comes-uptown home furnishings store and to-the-trade showroom that specializes in contemporary designs and iconic mid-century pieces. Fuchs insists, however, that she didn't grow up with design: "I'm from Riverhead—that's Exit 72 off the Long Island Expressway." She comfortably lives, eats, and sleeps in it now, though, thanks to Mann and interior designer Chris Kraig, Suite New York's creative director, another Troy alumnus (known for creating ABC Carpet & Home's

Curtains in Rogers & Goffigon's Maille in Dove envelop the living room, left, softening the architectural lines of custom pieces, including tufted sofas in Larsen's Silk Denim in Alabaster, through Cowtan & Tout, and macassar ebony side tables. Bronze accents, such as the bases of sculptural vintage lamps and a round Philip and Kelvin LaVerne coffee table from Coconut Company, NYC, warm the cool palette.





On the partition-free south facade is the dining room, left, opposite the living room. Certain elements—supple curtains, custom V'Soske carpets—unify the spaces. John Chamberlain's sculpture and vintage fun house mirrors are edgy counterpoints to sculptural wooden furniture: German firm e15's Isaac table, designed by Philippe Allaeys, and Hans Wegner's China chairs. German theater chandelier, ca. 1960s.

Modern floor), who helped her select fabrics and furnishings.

Fuchs began working with Mann a number of years ago on a different project, one of New York's remaining early-twentieth-century Beaux Arts town houses, which she and husband Michael, a real estate developer and partner in RFR Holdings, had purchased. After spending several years with Mann developing a plan and a materials palette, Fuchs says, "Michael and I separated, and we sold the house." Wanting to settle her girls quickly, Fuchs took a floor in an under-completion downtown-style building with uptown amenities, owned by her amicable ex.

"When we originally looked at the space, you could see all the way through," Mann says. "The complete raw box." It is a rare luxury in residential design, and the ur-container for what Mann terms a "correct" plan, one that maximizes light and privacy, with rooms arrayed practically, along a central axis. After the house's repeated revisions, he adds, "this was easy. It's a perfect box." Mann framed generous rooms elegantly, in a panoply of neutral-toned materials. "We had a lot of the palette and the aesthetic already in place, and we just transferred it from the vertical structure to the horizontal."

Partially paneled in cerused oak and floored in a cumuluslike velvety limestone, the dazzling white living and dining areas glint with gold, brass, and

Geometric playfulness rules in a child's bedroo



The media room, upholstered in Ralph Lauren Home's Old North Corduroy in Squash Blossom, pulses with saturated color. Custom banquette by Furniture Masters, Greenpoint, NY, is strewn with vintage suzani pillows from Madeline Weinrib Atelier, NYC. Bassam Fellows' Tractor stools line a macassar ebony wall, where *2001: A Space Odyssey* is on the TV. Carpet by Stark.

bronze accents and span the full, partition-free width of the building's south facade. Hans Wegner's classic China chairs circle a contemporary oak dining table atop a custom, gridded V'Soske carpet; overhead is a 1960s chandelier rescued from a Berlin theater and cut to fit. In the living area, custom hand-tufted sofas upholstered in silk denim add an architectural flourish atop a matching V'Soske carpet. The Hamburg Steinway, a housewarming present from the girls' dad, and a giant, glamorous, angora-goatskin-covered pouf that serves as a piano bench divide the two spaces.

The eat-in kitchen—"the heart of the house," Fuchs says—tucks in sensibly next to the dining area. Mann lined the kitchen with a calculus of custom cabinetry for Fuchs's beloved glass- and tableware, included a well-stocked butler's pantry, and installed, among other extravagances, a butcher-block counter of walnut. The media room, fully upholstered—walls, ceiling, and banquette—in squash-blossom-colored corduroy, provides a comfy hangout adjacent to the dressier living room.

In the home's hardworking core, Fuchs's office opens directly across the epoxy-paneled foyer from the dark-leather-lined vestibule; the housekeeper's suite of

here circles offset squares and rectangles and soften their hard edges



bedroom and bath faces a laundry with ample storage. Mann upholstered one wall of the adjacent powder room in leather and finished the other in white stones. A delicate Bertoia sculpture, one of the few things Fuchs had purchased for the unfinished house, dangles in one corner.

A suite with master bath and mirrored walk-in closet, Fuchs's bedroom, lined in Venetian plaster, Galaxy glass, and handwoven abaca, nests next to her daughters' rooms along the building's terraced north end. Fuchs's mauve and taupe oasis contains a round, Ron Arad–designed bed. ("I call it the liberating bed," Fuchs says. "The girls come in with me sometimes, and we all love it.") There is a custom carpet and vintage French sconces, and a James Nares purple swath hangs over the fireplace. The girls worked out the colors of their respective rooms with Kraig, who let each choose the hues for her custom AM Collections carpet.

As large as the apartment is, Fuchs says, "we're very close together. It's not formal, it's very open, and it feels like home." A place that loves, and needs, its walls.

Judith Nasatir is a writer and editor based in New York City.

A child's room, above, has a joyful, theatrical vibe. The sharp lines of a sleek canopied bed are juxtaposed with polka-dot curtains in Designers Guild's Ribailagua in Natural, from the Cristobal collection, and bulbous futuristic pieces such as Verner Panton's Cone chair, in Maharam's Tonus by Kvadrat, and Eero Aarnio's Bubble chair. Art by Takashi Murakami. Custom shag rug by AM Collections.

Breaking the Rules

Dividing Space

Kraig chose curtained walls and geometrically patterned rugs to create dimension within the loft's open space without closing it down. "The result was surprisingly communal," Mann says.

Wall Coverings

Modernist architects like Mies van der Rohe and Luis Barragán broke new ground when "they created walls using a single material and let them run untouched by trim work or moldings," Mann says. "They let the material feel like a volume itself." In the media room, Mann and Kraig ran corduroy horizontally on one wall, vertically on another, across the ceiling, and over the banquette. "The idea was to lead the eye around the room," Mann says. The result is a wall covering that steps out of a typically decorative role and takes on a more dynamic one.

Mirrors

In the dining room, Kraig upends a conventional decorating technique. Two antique mirrors, salvaged from a fun house and placed in gilded frames, seem to float surreally in front of a curtain. "The goal was to create something unexpected and a little haunting, especially since the mirrors distort your reflection," Mann says.





A Nina Rota bed by Ron Arad for Cappellini and a rabbit bedspread set the tone in the master bedroom. Custom carpet by Edward Fields Inc.; curtains in Manuel Canovas's Pavia in Violette. Vintage bronze and glass side tables are paired with Alexandre Noll sconces. Larsen's Parallel abaca wallpaper in Biscuit, through Cowtan & Tout.



OH, TO BE IN ENGLAND

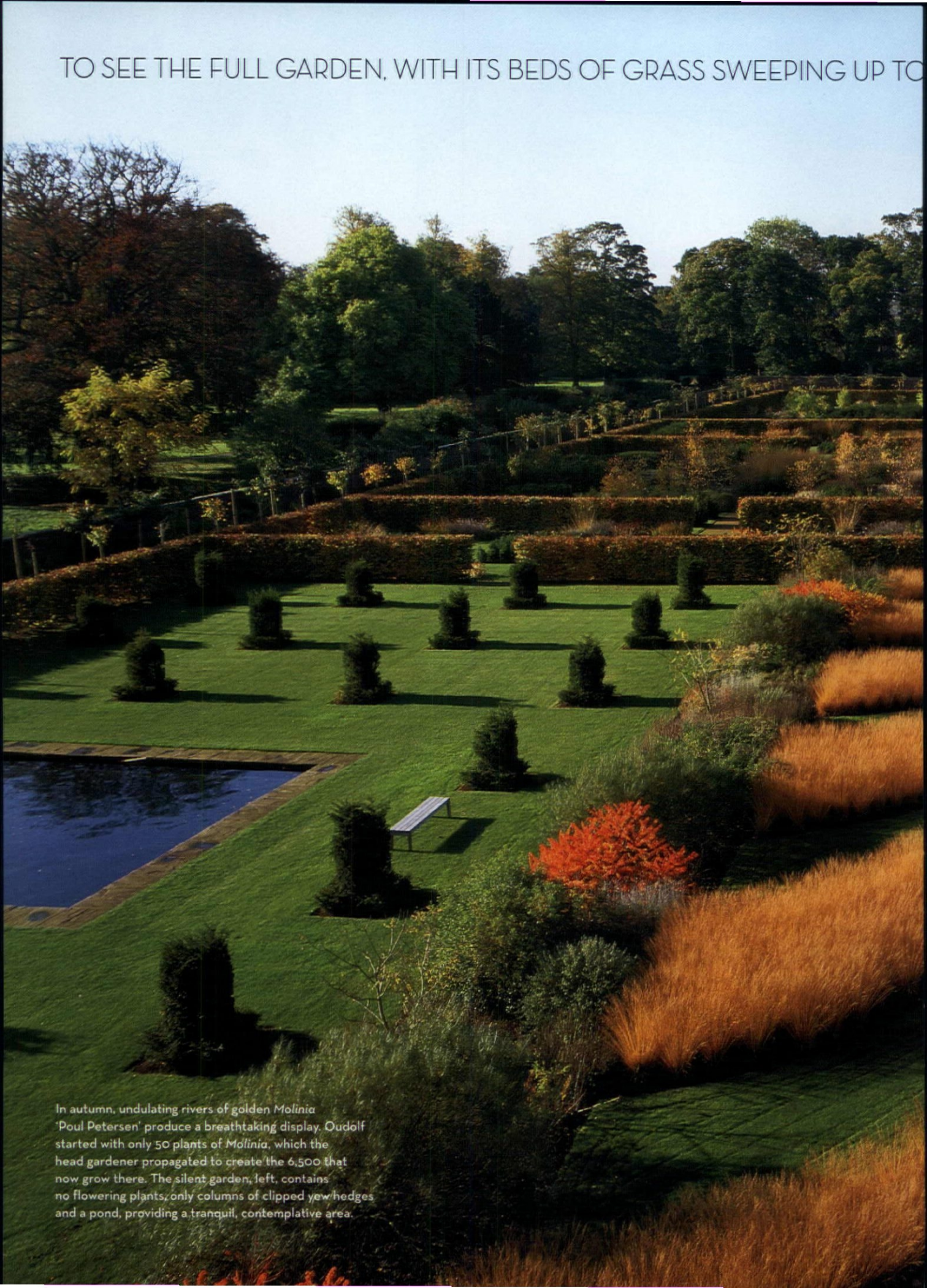
THE OWNERS OF SCAMPSTON HALL IN YORKSHIRE ASKED THE DUTCH MODERNIST GARDEN DESIGNER PIET OUDOLF TO UPDATE THEIR HISTORIC 18TH-CENTURY GARDEN. IN HIS BOLD AND BEAUTIFUL PLAN, FLOWERS ABOUND, BUT GRASSES NOW DEFINE MUCH OF THE SPACE

PHOTOGRAPHED BY ALEXANDRE BAILHACHE WRITTEN BY TRISTRAM HOLLAND



A sumac tree, opposite page, glows orange in the autumn light. Boxy chairs created by Dutch designer Piet Hein Eek are a counterpoint to feathery *Molinia* 'Poul Petersen.' ■ From a trapezoid-shaped mount at the entrance, this page, you can get a bird's-eye view of the entire garden. In the serpentine garden, foreground, borders of mixed shrubs and herbaceous plants surround clover-shaped hedges of clipped yew.

TO SEE THE FULL GARDEN, WITH ITS BEDS OF GRASS SWEEPING UP TO



In autumn, undulating rivers of golden *Molinia* 'Poul Petersen' produce a breathtaking display. Oudolf started with only 50 plants of *Molinia*, which the head gardener propagated to create the 6,500 that now grow there. The silent garden, left, contains no flowering plants, only columns of clipped yew hedges and a pond, providing a tranquil, contemplative area.

CTORIAN GREENHOUSE, IS TO UNDERSTAND THE GENIUS OF OUDOLF



Sir Charles and Lady Legard, below left, stand near bright red *Persicaria* 'Firedance.' ■ *Sesleria autumnalis*, below right, forms clumps of bright green foliage and produces delicate white spikes in summer. Oudolf likes to combine this grass with flowering perennials for contrast. ■ The Victorian glasshouse, opposite page, faces the perennial meadow, where *Molinia* 'Transparent' in rich autumnal colors creates soft mounds. The grove of *Cercidiphyllum japonicum* (katsura) trees punctuates the space.





If your idea of garden bliss is to sit in a meadow thick with colorful perennials, amid butterflies, a faint buzz of bees, and the sound of a fountain playing, you will find it at Scampston—with convenient oak armchairs for your delectation. If, on the other hand, you crave peering at a host of unusual or rare plants, you will find that each one in this garden of 4.5 acres is labeled and you will be given a comprehensive plant list. Scampston is perfect for casually curious garden lovers looking for something out of the ordinary as well as for plant-obsessed gardeners. The progenitors of this mix of beauty, novelty, and plantsmanship are Sir Charles and Lady Legard, of Scampston Hall in Yorkshire. The designer who has given such superb form to their vision is Dutchman Piet Oudolf.

The Legard family has lived here since 1690, but when Sir Charles and Lady Legard moved in 20 years ago, everything had been neglected for decades. Having restored the house, they turned to the walled garden, which was being used to grow Christmas trees. "You can see it from the upstairs windows," Caroline Legard says, "and whenever I looked out, I saw this derelict garden." She became determined "to do something really good" with it. "I kept thinking, Let's put a modern garden there."

It was a bold idea—after all, the garden had been established in the eighteenth century, contained an imposing Victorian glasshouse, and was set adjacent to parkland landscaped by Capability Brown in 1782. But Legard has, she says, "a strong sense of history" and was taking up reins laid down by her husband's great-grandfather, who, like many of his forebears, was a keen gardener and plantsman. The Legards began looking for a designer, and Caroline saw a garden Oudolf had designed that had dry, sandy soil similar to that at Scampston. When the Legards heard him lecture, she thought, This man really knows what he is talking about. ▷



BREAKING THE RULES

Grasses

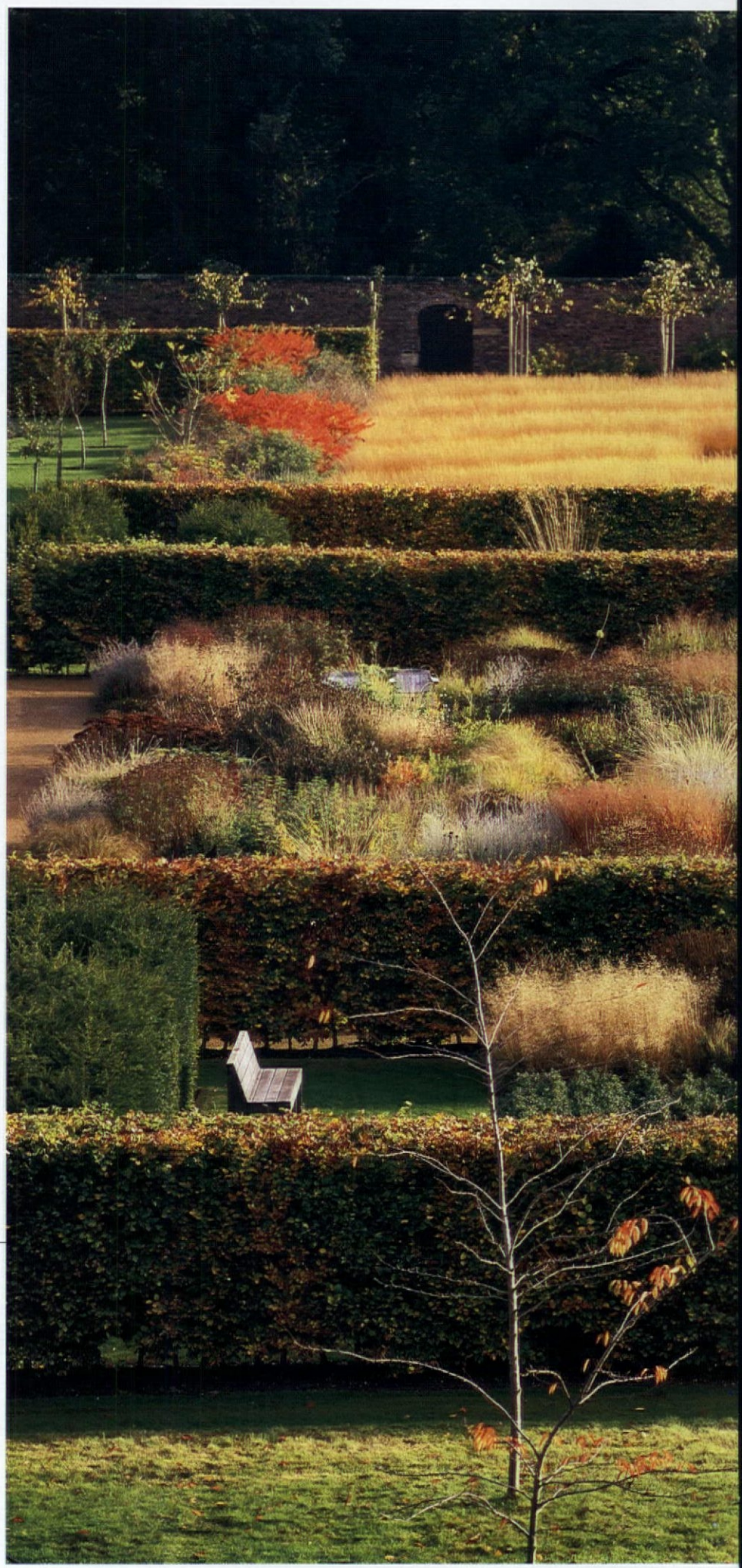
Plants that are not typical to a traditional 18th-century European garden are used to surprising effect here. Grasses shaped into willowy drifts that stripe the ground are a wonderful contrast to the perpendicular columns of yew. Though sculpted into formal shapes, the grasses seem informal, and the net result is remarkably unstiff—it pushes the boundaries visually. The drifts and angled beds of grass also break out of the traditional rectangular form, and the colors of the grasses serve as exclamation points in the garden.

Yews

Though this garden is very formal and obeys historic rules of symmetry, balance, and harmony, there are quirks within the formality that make it more contemporary and unexpected. Yews, for instance, which are typically clipped into strict, upright columns, here have often been sculpted into serpentine shapes, softening the garden's edges.

Flowers

The flowers that border the strict, straight edges of the green hedgerows are another nontraditional element in this formal garden. Hedgerows are usually left monochromatic and unadorned; here the flowers give them an uncharacteristic softness.



Oudolf used formal hedges to divide the rooms in the walled garden. Looking east from atop the 16-foot-tall mount, you can see the layout of the perennial meadow and drifts of honey-colored *Molinia*. A closely mowed lawn runs between the stands of tall, golden grass. In the perennial meadow, four islands of plantings that evolve with the seasons surround a Victorian dipping pond and fountain.



THROUGHOUT THE GARDEN, INFORMALITY OFFSETS FORMALITY, AND MANICURED ELEMENTS LIVE HAPPILY WITH WILDER ONES



Oudolf came to Scampston in 1999, before he was internationally renowned or had done most of his major commissions, including New York's Gardens of Remembrance at Battery Park, the Lurie Garden in Chicago's Millennium Park, and the entry garden at the Toronto Botanical Garden. "I can see him now," Legard says, "laying out the plan on our kitchen table. I felt sick with excitement when I saw it." Oudolf employed materials that would complement a red-walled garden. "He used lots of yew and box, which are familiar to Dutch gardeners, and lots of informal planting. I felt that we'd just got to have it," says Legard, who is delighted that each garden room has a different atmosphere.

Oudolf devised a series of nine hedged enclosures, embraced by a corridor of pleached limes that runs around three sides of the garden. "It needed to have different experiences and different rooms," he says, "and some surprises." The enclosures are so diverse in character and mood that each comes as a surprise in itself. And within each, contrasts abound—between old and new, hard and soft, multi- and monochromatic, complexity and simplicity. Stark green columns of yew surround a square pond in one; these are balanced in another by a square-based mount that rises 16 feet from an orderly orchard of cherry trees. Softly waving meadow plantings grow in formal-shaped beds around the Victorian dipping pond. Ripples of bronze-gold sedge grass running diagonally through close-mowed turf make an uncompromisingly contemporary statement, while in the room next to it rows of circular beds, edged with boxwood



The view from the pond in the silent garden shows a border of summer perennials, opposite page. The bench provides a place to sit and view the different rooms of the garden. ■ Oudolf adds the summer bloom bulb *Allium sphaerocephalum* to *Salvia nemorosa* and *Cotinus coggygria*, this page. The alliums help enliven the border with their bright magenta globes.

In spring, *Iris sibirica* is combined with *Nepeta* 'Walker's Low,' below left. ■ Oudolf likes to plant *Eryngium bourgatii* with origanum, below right, because both plants are heat-tolerant and flower over a long period of time. ■ In the perennial meadow, opposite page, he planted *Perovskia abrotanoides* 'Little Spire,' coreopsis, *Monarda* 'Scorpion,' and *Nepeta* 'Walker's Low.' The low chairs, by Piet Hein Eek, were specially chosen to give you the feeling that you are sitting in and among the plants. scampston.co.uk.





or lavender and filled with old roses, sweet peas, and nepeta, are an homage to the turn of the previous century.

The first impression the garden gives, however, is of traditional formality. Visitors are "pushed," as Oudolf says, along the perimeter walk, which is lined on one side by a ten-foot-wide border of flowering plants and on the other by a clipped beech hedge below the limes. "I like formality," says Oudolf, which is obvious in the overall structure, his use of symmetry, and his repeated, orderly patterns. But most of all, he likes "freedom in the context of formality." Freeing himself of rigid formal conventions, he has invented stunningly modern shapes: scooped-out square cushions or billowing clouds of boxwood, rivulets of grass, and undulations of yew.

But it is his planting choices that most clearly express freedom. Oudolf is known for his innovative and distinctive use of perennials and grasses, and there are enthralling plants throughout the garden. Where yew, boxwood, or grasses take center stage in an enclosure, they are accompanied by ebullient borders of colorful plants or by screens of rare flowering shrubs. "A garden needs more than a good design; it needs the plants," says Oudolf. "I love plants. I know them and I collect them." (He could add that he breeds them—many of his own introductions are here.) As he told Legard, he requires plants "to grow gracefully, live gracefully, and die gracefully"—which means no staking, no tying up, and no deadheading.

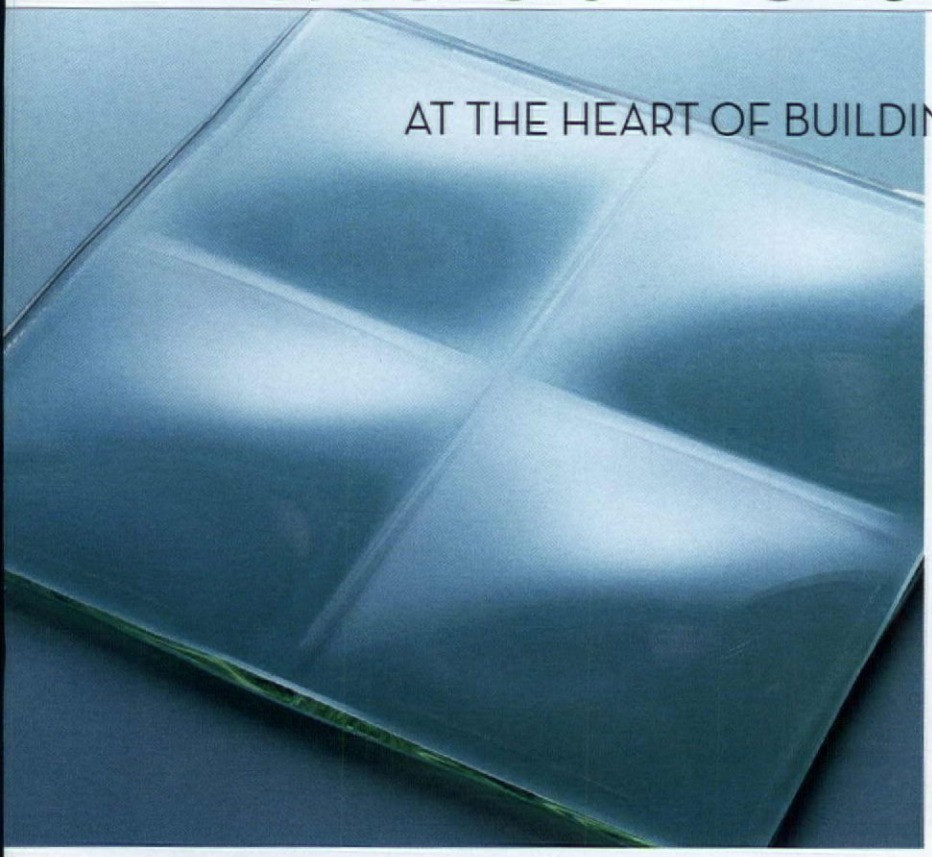
Low maintenance is crucial to Scampston. "It was a luxury to be able do more or less what we wanted within the walls of the garden," Legard says, "but it had to be self-financing." Now the garden is open to the public for most of the year. Two gardeners look after the walled garden and the nursery. "It may be hard work," says Tim Marshall, the head gardener, "but if you are passionate about the garden, you want to make it as good as possible." It's hard to imagine it could be better.

Tristram Holland is a writer and editor based in London.



Nuts & Bolts

AT THE HEART OF BUILDING A HOME BY DAMARIS COLHOUN





QUILTED GLASS: A PLAYFUL LIGHT

The wall of windows that architect Steven Harris devised for a Greenwich Village town house ("Back Flip," page 162) put us in mind of another recent demonstration of the transformative power of glass in architecture. The new Holt Renfrew department store in Vancouver, Canada, designed by New York architects and *House & Garden* Tastemakers Janson Goldstein, incorporates a wall of pillowed windowpanes that, from the street, looks like a giant glass quilt.

From the start, Mark Janson and Hal Goldstein wanted the building to feature "a glass surface that played with light in a unique way," Janson says. The two found an innovative glassmaker locally, at the Nathan Allan Glass Studios in Richmond, British Columbia. The architects were inspired by "a single panel of convex glass that I'd fiddled with for years," the firm's co-owner, Barry Allan, says.

The New Yorkers collaborated with Allan to develop a quilted pattern, which Allan fabricated by melting a sheet of glass over a mold (approximately 6 by 10 feet) that contained a patchwork of convex squares, or cells. Once cast, each glass panel (there are 81 in total) was mounted into a frame and installed directly onto the wall at Holt Renfrew. The curved cells "reflect a view of one hundred eighty degrees instead of ninety," Allan says. "You see objects that aren't in your normal field of vision." Inside the store, the experience is like "looking through a kaleidoscope," he says. Groovy. jansongoldstein.com. nathanallan.com.

Convex pillowed glass cells, top, from Nathan Allan Glass Studios, form the exterior walls, above, of the Holt Renfrew department store in Vancouver.

THE SPECIALIST
STAR RESTORER

"I work on fragile objects," Janet Connolly says of the trade she practices at Venerable Classics, her restoration studio in Santa Rosa, California. Fragile—and often priceless. Typical pieces she has mended include Tang dynasty ceramic horses and Sevres urns. "That's not to say I won't fix your kid's clay art project," says Connolly, who was tutored at A. Ludwig Klein & Son, former restorers for the Smithsonian.

WHICH FIX Connolly, below, offers three levels of restoration: A, B, and C. "A is for museum-quality pieces where the restoration has to be invisible," Connolly says. "C is ideal when visible traces of restoration are preferred, like on pre-Columbian pottery." Level B falls somewhere in the middle.

PASTE AND PAINT After an object arrives in pieces, Connolly and her team clean the shards and fit them back together using material-specific adhesives. (For example, dental glues work wonderfully on porcelain.) Chips and cracks are filled; surfaces are smoothed; paints and glazes are matched exactly. Venerable Classics doesn't do "touch-ups, since some damage, like faded gilt, is valuable evidence to appraisers," Connolly says. "As a fine art restorer, I'm a copyist. My job is to re-create the style of the original artist's work." By appointment. 800-531-2891.



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HOUSE & GARDEN'S SHOPPING GUIDE

WHERE TO BUY WHAT'S IN THIS ISSUE, PLUS A FEW SURPRISES

SHOPPING THE TRADE

The following design centers have decorating services that can be accessed by the public:

BOSTON DESIGN CENTER Designer on call service, open to the public. 617-449-5506.

CHICAGO'S MERCHANDISE MART Only the kitchen and bath showrooms are open to the public. 800-677-6278.

DECORATIVE CENTER HOUSTON Referral service. 713-961-9292.

DESIGN CENTER OF THE AMERICAS, DANIA BEACH, FL Referral service; by appointment only. 954-921-7575.

INTERIOR OPTIONS AT THE NEW YORK DESIGN CENTER Referral service; by appointment only. 212-726-9708.

NEW YORK'S D&D BUILDING Referral service; open to the public. 212-759-6894.

PACIFIC DESIGN CENTER, LOS ANGELES Referral service; open to the public. 310-360-6418.

SAN FRANCISCO DESIGN CENTER Referral service; open to the public. 415-490-5888.

SEATTLE DESIGN CENTER Referral service; open to the public. seattledesigncenter.com.

WASHINGTON DESIGN CENTER Referral service; kitchen and bath showrooms are open to the public. 202-646-6100.

All retail sources follow. If a company is not listed under its corresponding page number, and for all fabric sources, see To the Trade: In This Issue.

COVER

Pear: Penkridge ceramic single white pear, $220, John Derian Company. 212-677-3917. **Pitcher:** sterling silver water, $12,300, Buccellati. 212-308-2900. **Vase:** Carder amethyst Cluthra vase, ca. 1920s, Steuben Glass. 800-783-8236. **Figure:** Chinese woman, $4,295, Nymphenburg, at the Porcelain Room, NYC. 212-367-8206. **Plate:** yellow jade underplate, ca. 1920, Steuben Glass. **Fabric:** Adamo & Eva cotton velvet in Cedro, Dedar. **Paint:** Peacock Blue 2049-40, Benjamin Moore. benjaminmoore.com.

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DOMESTIC BLISS

25 AT THE PLAZA WITH . . . DONATELLA VERSACE versace.com. The Plaza, NYC. theplazaresidences.com.

28 INSIDE TRACK Residential project: Gramercy Yoo, NYC. gramercystark.com. **Sofa:** Privé lounge in black, Philippe Starck for Cassina. cassinausa.com. **Book:** *Animal House*, by Catherine Ledner. welcomebooks.com.

41 MASTER CLASS Designers: Lou Marotta, NYC. 212-327-0305. Matthew Patrick Smyth, NYC. 212-333-5353. Bennett Weinstock, Bennett and Judie Weinstock Interiors, Philadelphia. 215-735-2026. Stephen Miller Siegel, NYC. 212-832-5400. William Diamond, Diamond Baratta Design, NYC. 212-966-8892. Oliver M. Furth Design & Decoration, L.A. 323-654-4290. Albert Hadley, NYC. 212-888-7979. David Stark Design and Production, Brooklyn, NY. 718-534-6777. Shawn Hausman Design, L.A. 323-656-0898. David Serrano, Downtown, L.A. 310-652-7461. Miles Redd, LLC, NYC. 212-674-0902. John Barman, Inc., NYC. 212-838-9443. Kelly Wearstler, L.A. 323-951-7454. Todd Merrill Antiques, NYC. 212-673-0531. Tessa Kennedy Design, London. 011-44-207-221-4546. Randall Tysinger Antiques, High Point, NC. 877-524-0080. Hutton Wilkinson, Tony Duquette, Inc., L.A. 310-271-4688. Peter Dunham Design, L.A. 323-848-9900. Thomas Jayne Studio, Inc., NYC. 212-838-9080. Joel Chen, J. F. Chen, L.A. 323-466-9700. Jonathan Adler, NYC. 212-645-2802. Carleton Varney, Dorothy Draper & Company, Inc., NYC. 212-758-2810. R. Louis Bofferding, NYC. 212-744-6725. Preston Bailey Designs, NYC. 212-741-9300. **Wallpapers:** Summer Palace W5734/01 and W5734/02; Jonas Cord W5736/01 and W5736/02. All Osborne & Little. **Chair:** Louis XV floral carved child's chair, the Devon Shop. **Fabric:** on chair, Tabularasa in Ninfea, Dedar. **Sofa:** Coromandel Confidante, $7,999, Barclay Butera Home. 212-207-8665.

44 Architect: Barton Myers Associates, Inc., L.A. 310-208-2227. **46 Wallpaper:** Robert Crowder's Capello 260105, through William Switzer & Associates, Ltd. **Chairs:** Le Corbusier, Cassina. cassinausa.com. **48 Designer:** Kelly Behun, Behun/Ziff, NYC. 212-292-6233. **Rugs:** Coconutrug by GT Design in Rosa Indonesia, Apple Green, and Lilac, through Suite New York. 212-421-3300.

50 Designer: William Hodgins Inc., Boston. 617-262-9538. **Chair:** Saarinen Tulip side chair, $989, Hive, Portland, OR. 866-663-4483. **Fabric:** Great Toile in Indigo on Oyster, $265 per yard. Bennison, L.A. bennisonfabrics.com. **Fabric:** on love seat, Defiance in Turquoise/Pink LFY30917F, $114 per yard, Ralph Lauren Home. 888-475-7674.

52 Architect: Stefania Stera, Paris. 011-331-4541-5502. On Dr. Pitt sectional, **Pillows:** in Tabriz in Creme & Cafe, Pierre Frey. **Pillows:** in Rangoli in Vintage Pink, Beacon Hill. **Bolster:** in Brown Daphne, Madeline Weinrib Atelier, NYC. madeline weinrib.com. **Rug:** ABC Carpet & Home. abchome.com. **Wallpaper:** Boheme in Chocolate, $60 for



ITALIAN MERINGUE

Put 300 grams (11 ounces, or scant 1 ½ cups) superfine sugar and 100 ml (about 4 ounces, or 7 tablespoons) water in a heavy-based saucepan and boil to soft ball stage. (Put some on a spoon and plunge in cold water. Rolled between your fingertips, it makes a ball or flat pearl.) Whisk four egg whites until stiff and add the boiling sugar syrup in a thin stream, whisking continuously until meringue is cold. Store in refrigerator until needed. From *Larousse Gastronomique* (Clarkson Potter).

China: Pastorale en Grisaille, the Ancienne Manufacture Royale Limoges collection, Bernardaud. 800-884-7775. bernardaud.fr.

TO THE TRADE: IN THIS ISSUE

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a double roll, Graham & Brown. 800-554-0887. On Clark sectional, **Leather:** Resort in Snow Aniline, with shiny gold nailheads. **Pillows:** in silk douppioni, Michele Varian. michelevarian.com. **Pillow:** Linen with abstract zebra embroidery in Ivory/Chocolate, $540, Ankasa. 212-861-6800. **Tables:** Saarinen side table, $394, through Knoll. knoll.com. **Rug:** Catella, $10,705, by Emily Todhunter for the Rug Company. therugcompany.info. **Wallpaper:** Leaf Toile ZCHA01001, Zoffany. **54 Designer:** Edward Zajac of A & I Design Partners, NYC. 212-741-1367. **56 The New Luxury Vase:** Flux extra-large handblown Murano glass vase in Alexandrite, $3,000, from the Frank Gehry collection for Tiffany & Co. 800-526-0649. **66 Glasses:** gold Egyptian glass goblets, ABC Carpet & Home. 212-473-3000. **Chocolates:** Michel Cluizel, at ABC Carpet & Home. abchome.com. **Background:** in paint by Marston & Langinger, NYC. 212-965-0434.

70 Design Mind Bench: Portsmouth, Isokon Plus. isokonplus.com. **Carpet:** Rug Company. therugcompany.info. **Sideboard:** Satellite in Vermillion/Antique Pink, Quodes, through Modern Objects + Design. modobjects.net.

IN THE GARDEN

145 Figs Nurseries: Rain Tree Nursery. raintreenursery.com. Trees of Antiquity. treesofantiquity.com. **Additional information:** North American Fruit Explorers. nafex.org/figs.htm.

FRONTIS

161 Chairs: DelGreco & Company, NYC. 212-688-5310

BACK FLIP

162 Steven Harris Architects LLP, NYC. 212-587-1108. stevenharrisarchitects.com. **Interior design:** Rees Roberts + Partners LLC, NYC. 212-587-3371. **Contractor:** ABR Construction Inc., NYC. 212-576-1821. **Mechanical engineer:** Becht Engineering, Liberty Corner, NJ. 800-772-7991. **164 Table:** Andrianna Shamaris, NYC. 212-388-9898. **Sofa:** upholstery by Interiors by George & Martha, Brooklyn, NY. 718-789-3190. **166 Stools:** Indecasa TB barstool, $350, Design Within Reach. dwr.com. **Cupboards:** cerused white oak, Engberg Design & Development, Brooklyn, NY. 718-875-1685. **167 Carpet:** AM Collections. **168 Bathtub:** Boffi. boffi.com. **169 Lamp:** Capitol Furnishings, NYC. 212-925-6760. **Rug:** Ira Brown Collection LLC. silverbullet49@verizon.net. **Throw:** Avalon blanket, $950, Hermès. hermes.com.

ENTENTE CORDIALE

172 Coorengel and Calvagrac, Paris. 33-1-40-27-14-65. coorengel-calvagrac.com. **176 Gallery:** Galerie J. Kugel, Paris. www.galeriekugel.com. **179 Fabric:** Jim Thompson silk, through Jerry Pair.

SHOCK TO THE SYSTEM

184 Mattia Bonetti, Paris. mattiabonetti@noos.fr. **Gallery:** Lehmann Maupin, NYC. 212-255-2923. **Sculpture:** *Elephant in Magenta* (1995–1997), by Jeff Koons, Gagosian Gallery. gagosian.com. **187 Sculpture:** *Turning the World Inside Out* (1995), by Anish Kapoor. Courtesy of the artist and Lisson Gallery, London. **188 Side tables:** in green and lilac painted resin, by Mattia Bonetti. **191 Chairs:** Club fauteuils (edition since 1998), by Franz West, Gagosian Gallery. **Table:** in mahogany and metal, 1999, by Franz West. **192 Bathtub:** Spoon, Agape. agapedesign.it. **Shower:** Ponsi. ponsi.com. **193 Ball:** limited-edition soccer ball, $400, Moss. mossonline.com.

SWEET DREAMSCAPES

194 Spoon: Spatours gilded teaspoon in gold plate, $117, Christofle. www.christofle.com. **198 Fabric:** background, Paradise Background in Pistachio on Tint, Quadrille. **Fabric:** clockwise from top left, Blissful in Green, Kravet. Plaisirs d'Indochine in Green, Brunschwig & Fils. Pillement Toile in Fern, Scalamandré.

CHAMBER MUSIC

200 David Mann, MR Architecture + Decor, NYC. 212-989-9300. mrarch.com. **Interior design:** Chris Kraig, Suite New York. 212-421-3300. **202 Table:** Coconut Company, NYC. 212-539-1940. **204 Carpet:** V'Soske Inc., NYC. 212-688-1150. **Chairs:** Suite New York. suiteny.com. **Table:** E15. e15.com. **206 Corduroy:** Old North Corduroy in Squash Blossom LFY25177F, $57 per yard, Ralph Lauren Home. 888-475-7674. **Banquette:** Furniture Masters, Greenpoint, NY. 718-599-0771. **Pillows:** Madeline Weinrib Atelier, NYC. madelineweinrib.com. **Stools:** Bassam Fellows Inc. 877-574-5173. **207 Curtains:** Designers Guild, through Osborne & Little. **Chair:** Cone chair for Vitra, Unica Home. unicahome.com. **Chair:** Bubble chair, $3,363, Hive. hivemodern.com. **208 Bed:** Cappellini, through Unica Home. **Curtains:** Manuel Canovas, through Cowtan & Tout.

OH, TO BE IN ENGLAND

210 Piet Oudolf. oudolf.com. **Garden furniture:** by Piet Hein Eek. pietheineek.nl.

CORRECTION

June 2007, cover: *Shipboard Girl,* 1965, copyright Estate of Roy Lichtenstein.

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—PRODUCED BY CHLOE LIESKE

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MY HOUSE

(Cont. from page 142) to visit. Some people would be out on the terrace; others would be inside dancing to pumping music while I dominated the Ping-Pong table for hours on end. It was not a home so much as a total pleasure palace. It was wonderful, it was fantastic—or at least it would have been if I hadn't been so miserable. So, *why was I so unhappy?* Why, to paraphrase Bryan Ferry on one of the early Roxy Music albums, is there a heartache in every dream home?

The problem was Brighton: the town that had seemed so promising was in fact a dismal place. And I made so few friends there. My friends were all in London; my girlfriend lived in London. After friends from London left, I felt as pointless as a UV tube in daylight.

And then there was the weather—or lack of weather. On sunny days it was like being in Los Angeles, but most of the time it was like being on a trawler with rain lashing the windows. I became obsessed with my isolation. I was homesick in my own home. Nothing symbolized this discontent more than the wretched Ping-Pong table. Somehow I had re-created, at age 40, the circumstances and feelings that dominated my lonely only-childhood: *I had no one to play with.*

I eventually put the place up for sale, and shortly afterward met the woman to whom I am now married. After some discussion I went ahead and sold the flat. We now have a lovely place in London. It's a compromise—I've still got the fluoro-woman but just one ultraviolet tube, which can be turned on only when we have parties. My guiding principles—that it's not necessary to spend lots of money on things, that all colors, if deployed in sufficient abundance, go well together—have been undermined by my wife's fondness for more conventional and expensive ideas of style. The effect of this marriage of her stuff and mine is to make mine look shabby, even adolescent. At night, though, I sometimes lie awake and imagine that we'd done things differently, that we'd stayed in Brighton instead of voluntarily expelling ourselves, and remained in fluoro-Eden for the rest of our days.

Geoff Dyer is the author of The Ongoing Moment *and* But Beautiful: A Book About Jazz. *He lives in London.*

FIGS

(Cont. from page 146) experiment. Often the best way to grow a fig tree, he says, is to find a neighbor with a well-established tree and ask for a cutting.

No fig tree will survive sustained cold winds at below 10 degrees windchill without some form of safekeeping, such as wrapping in layers of burlap. The most reliable protection is a sheltered planting spot. A south wall is best, east is good, and between buildings can be ideal. Some devotees grow fig trees in containers and bring them inside at the first frost. The trees do best if allowed to go dormant and kept from light at temperatures between 15 and 30 degrees. For that, you need the right building—a garage, perhaps, or an enclosed porch.

A fig tree can layer itself laterally and become a jungle, or grow to a dramatic 25 feet with generous, spreading branches. Mythology abounds with visions vouchsafed to people who fall asleep beneath fig trees. But gardeners with small plots, or who want to reach their figs, will need to prune.

To control height, it is good to prune tips in summer. Pruning to shape the tree (to a single trunk tree or multi-stemmed bush) should be done during dormancy—late winter or early spring. A bush with three or four main trunks or lateral branches, between 8 and 15 feet tall, and open at the center, is fruitful and easy to pick from.

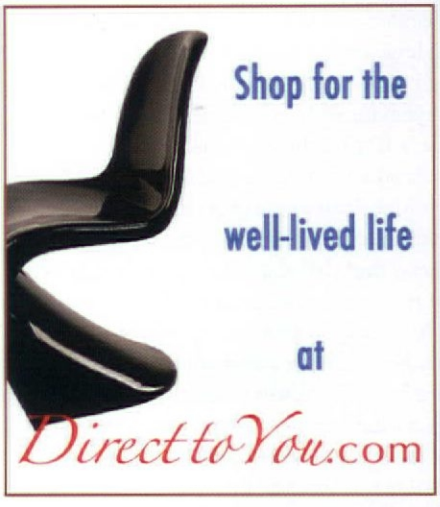
In the coldest winters where I live, in zone 6, most fig branches and trunks die completely down to the ground. Yet when spring comes, the trees rebound with new shoots that even manage a light September crop. One tree, nestled between houses, has become a thicket, about 30 feet square, in which you can lose yourself dreaming of paradise and eating ripe figs.

The sweetness and particularity of a ripe fig make having a tree worthwhile. Bob and Karen Steinacher have grown figs for 20 years at Maywood Farms in northern California. Their delectable fruit is sold in stores all over the country. But supreme fig taste comes from tree-ripened, just-picked fruit, she says. Look for "softness to the touch, a small split in the skin, and a just perceptible bowing of the stem." Eat in the garden. □

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The Testy Tastemaker

CONFIDENCE GAME THE KEY TO RULE-BREAKING DESIGN IS NOT NOVELTY BUT NERVES; PLUS, THE TASTEMAKER'S NEW WEST COAST ADDRESS

BY MAYER RUS



ONE OF MY COLLEAGUES on the advertising side of *House & Garden* asked me how I can reconcile the theme of this month's issue, Breaking the Rules, with a recent speech in which I proclaimed that the decorating game, unlike Parcheesi or Monopoly, is not played by one set of rules—that the very idea of rules for good decorating went out with Edith Wharton and Ogden Codman Jr. "Does breaking the rules mean anything," she wondered, "if we say they don't exist?" The first thing that popped into my *Simpsons*-addled brain was Reverend Lovejoy's response when über-parishioner Ned Flanders asks if God is punishing him: "Short answer, yes, with an if; long answer, no, with a but." Based on my coworker's expression of bemusement and disdain, I ventured a more straightforward explanation. As cover lines go, I said, Breaking the Rules looks a lot better on the newsstand than Idiosyncrasy, Transgression, and Individual Connoisseurial Vision.

There's no point in getting bogged down in semantics. When I say that the idea of rules for good decorating is obsolete, I mean that the vast majority of designers today don't spend a lot of time worrying about Big Edie and Li'l Ogden's contention (in *The Decoration of Houses*) that "a bronze Pallas Athene or a cowled medieval *pleureur* would be obviously out of harmony with the spirit of a boudoir." Setting aside the fact that most people don't know or care what a *pleureur* is, the prescription is loaded with the baggage of an extinct era. Nevertheless, the very same book contains more than a few insights that seem completely valid in 2007. When it comes to design, received ideas tend to accrue a patina of authority until someone produces compelling evidence to the contrary. The contemporary design world is full of those who use iconoclasm as part of a branding strategy. (Exhibit A: Philippe Starck and his gold-plated Kalashnikov AK47 table lamps.) This issue of *House & Garden* celebrates designers who not only do things their way but do them with the kind of confidence and bravura that changes our own perception of truths we always held to be self-evident. After all, wasn't it Wharton who said, "True originality consists not in a new manner but in a new vision"?

■ **AND NOW**, a personal note. In case you missed my e-mail blast, the Testy Tastemaker has relocated to Los Angeles. The twin traumas of losing my beloved dog and turning 40 in the same year ignited a towering inferno of a midlife crisis. After contemplating various treatment options—hair transplants, doomsday cult, Latvian mail-order bride—I decided that a change of scenery was the best course of action. Fear not, dear reader. I promise not to bore you with poetical, compare-and-contrast ruminations. To quote Eve Harrington's acceptance speech for the Sarah Siddons Award: "What is there for me to say? Everything wise and witty has long since been said—by minds more mature and talents far greater than mine."

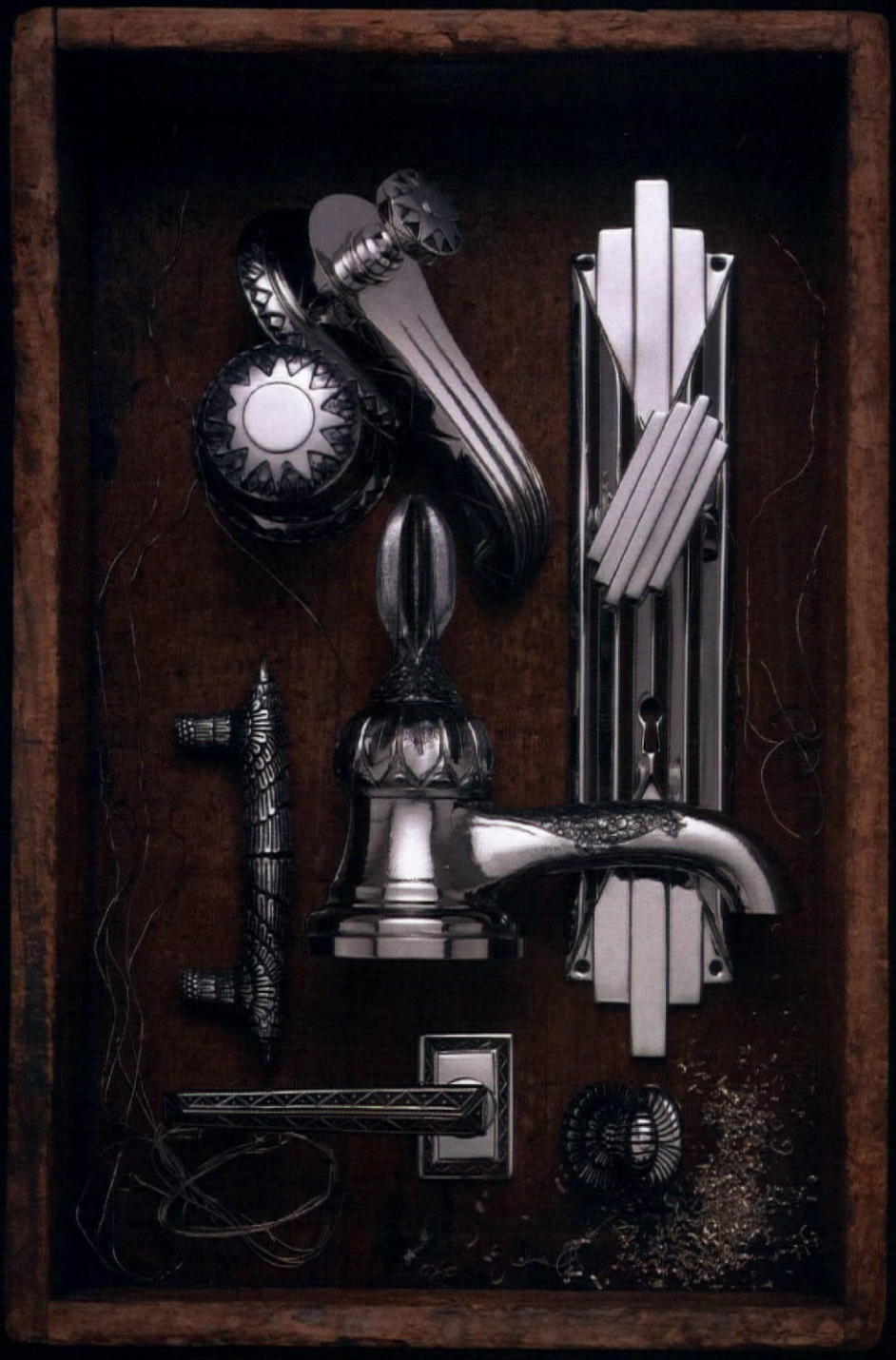
I'm fond of two observations from more mature minds: those of Phil Ochs, the protest singer, and that irascible architect/adulterer Frank Lloyd Wright. Ochs said, "The final story, the final chapter of Western man, I believe, lies in Los Angeles." Wright, the testiest of tastemakers, offered this bit of wisdom: "Tip the world over on its side and everything loose will land in Los Angeles." Touché.

As for me, I'm content to eschew profundity and focus on trivial matters for now, while clarity and insight are obscured in the miasma of my midlife crisis. More than a month has passed since I planted my flag in this brave new world of palm trees and pool boys. When friends from New York touch base, they expect to hear hilarious, poignant tales of culture shock. Truthfully, I have none. The only local phenomenon that has inspired curiosity and consternation is, to be honest, neither profound nor poignant.

In L.A., the low street mounds designed to foil aggressive drivers come in two varieties—some labeled BUMP, others HUMP. The lettering is the same, and, as far as I can tell, there's no physical distinction between bumps and humps. Based on visible wear and tear, hump seems to be the preferred name for new (or recent) constructions. In some cases, you can even see B's that have been painted over as H's. What's it all about, Alfie? Shrewd linguists may note the interconnection of the words "bump" and "hump" in certain idiomatic usages. But I cannot imagine the rationale for switching the moniker. Tabloids today use the word "bump" to describe the belly of a pregnant celebrity, so maybe *Us Weekly* and *Star* have obtained exclusive rights to the term. This explanation seems far-fetched, even for a town as fame-obsessed as L.A.

I have another theory. Can destiny have sent the Testy Tastemaker westward to write "the final chapter of Western man"? If so, the mystery of bump versus hump might augur the beginning of the end—or maybe the onset of sunbaked psychosis. I'll start the investigation just as soon as I finish auditioning pool boys.

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